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NEW YORK CITY. METROPOLITAN MUSE
GUIDE TO AN EXHIBITION OF THE AR

THE ARTS OF THE BOOK

The Metropolitan Museum of Art

A GUIDE
TO AN EXHIBITION OF THE
ARTS OF THE BOOK

By W. M. IVINS, JR.

CURATOR OF PRINTS



NEW YORK

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MCMXXIV

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NOTE

The following short guide has been prepared in lieu of a list of the exhibits as being of greater usefulness to those visitors who are not well informed about them. It makes no pretense to do more than provide a concise generalized commentary, and avoiding minutiae and mooted questions, refers specifically to but a small number of the volumes shown. It is divided into three parts, dealing respectively with illuminated manuscripts, printed books, and bindings. To typography, although a matter of the greatest interest, but little attention has been paid, as the exhibition is devoted to the embellishment rather than to the texts of books.

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ILLUMINATED MANUSCRIPTS

Illuminated Manuscripts



IN classical times manuscripts were usually written upon rolls of papyrus, but as early as the first century B.C. vellum tablets were used for memoranda, and by the first century A.D. people had begun to make codices, or manuscripts with pages like those in our ordinary books of today. The great surviving codices of the fourth century are so well made that they must have been the result of a long tradition. It has been said that the general change from the roll to the codex was hastened by the introduction of the Christian religion and the increased importance of legal studies, both priests and lawyers (members of the two professions which still customarily use more books than any others) finding that it was much easier to put their fingers upon desired passages in their reference books when in codex form. It may be that this has something to do with the fact that the early biblical manuscripts and the great law books, such as those of Justinian, are still currently referred to as codices. After the fourth century the roll tended to disappear, continuing in use principally for records and legal documents and occasionally for liturgies.

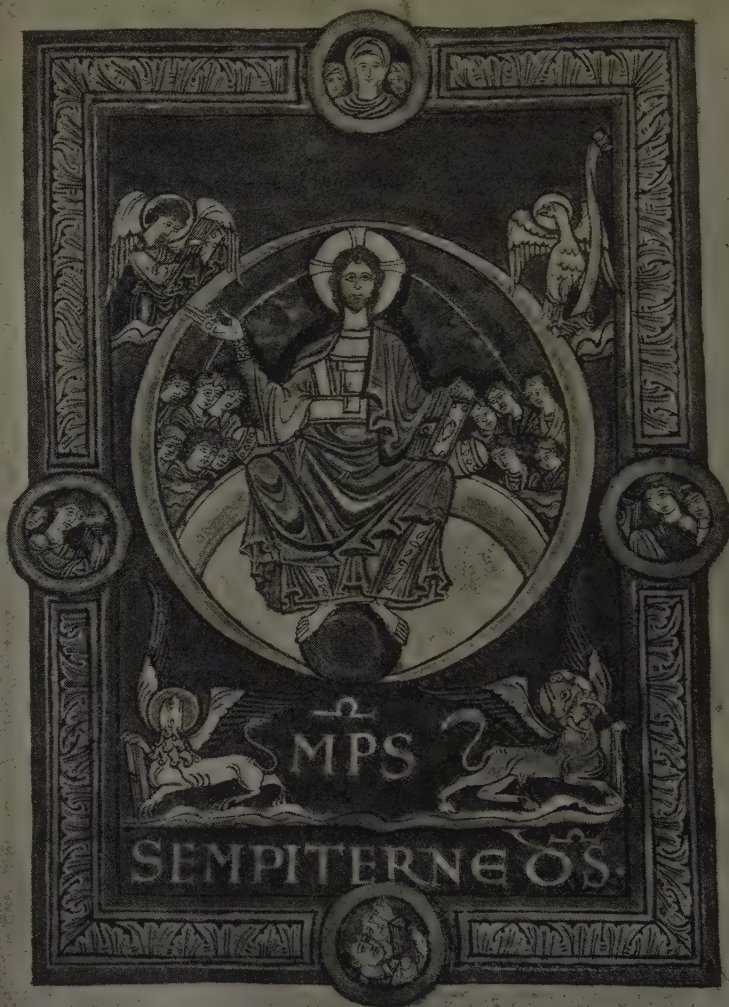
In very early times initials were made of gold, and especially sumptuous volumes were written entirely in golden letters upon vellum that had been stained purple. Although some exceedingly ancient Egyptian papyrus rolls were painted and highly decorated, the earliest surviving illuminated classical manuscripts are reputed to be the fragmentary Iliad of Italian third-century workmanship now at Milan, and a Virgil of the fourth century in the Vatican Library.

Aside from the literary and historical values of their texts, manuscripts are artistically of interest for their writing and their illuminations. Much of the old formal writing of the kind that was used in books is very beautiful, but its many changes and developments, and the gradual change of language, have deprived it of any wide general appeal and confined interest in it to specialists. The most important varieties for us today are the forms from which the first printers copied their types. North of the Alps the book hand gradually developed into what is now generally called Gothic or black letter, the very earliest of all printed books, such as the "Gutenberg" Bible, being printed in types which successfully imitated it. The far-off descendant of these northern handwritings is still to be seen in the types currently used in German books and newspapers. In Italy, just before the introduction of printing, the scribes, basing themselves upon the very beautiful round hand fashionable in the twelfth century, had evolved the style of lettering which was copied by the first Roman and Venetian printers and has come down to us, with modifications, as the "Roman" type now generally used in English and French books. During the Renaissance Italian scholars prided themselves upon their beautiful handwriting, and the "Italic" type, according to tradition, was closely copied from Petrarch's hand.

Among the many things still in use which the early printers took over from the makers of manuscript books may be mentioned gatherings or quires and the "signatures" by which they are identified, the use of columns of text, running-head lines, paragraphs, initial letters, periods, semicolons, and dashes. In some few early manuscripts there are titles, but at the time when printing was first used, the office of the title was filled by the colophon, a final paragraph containing information about the book,



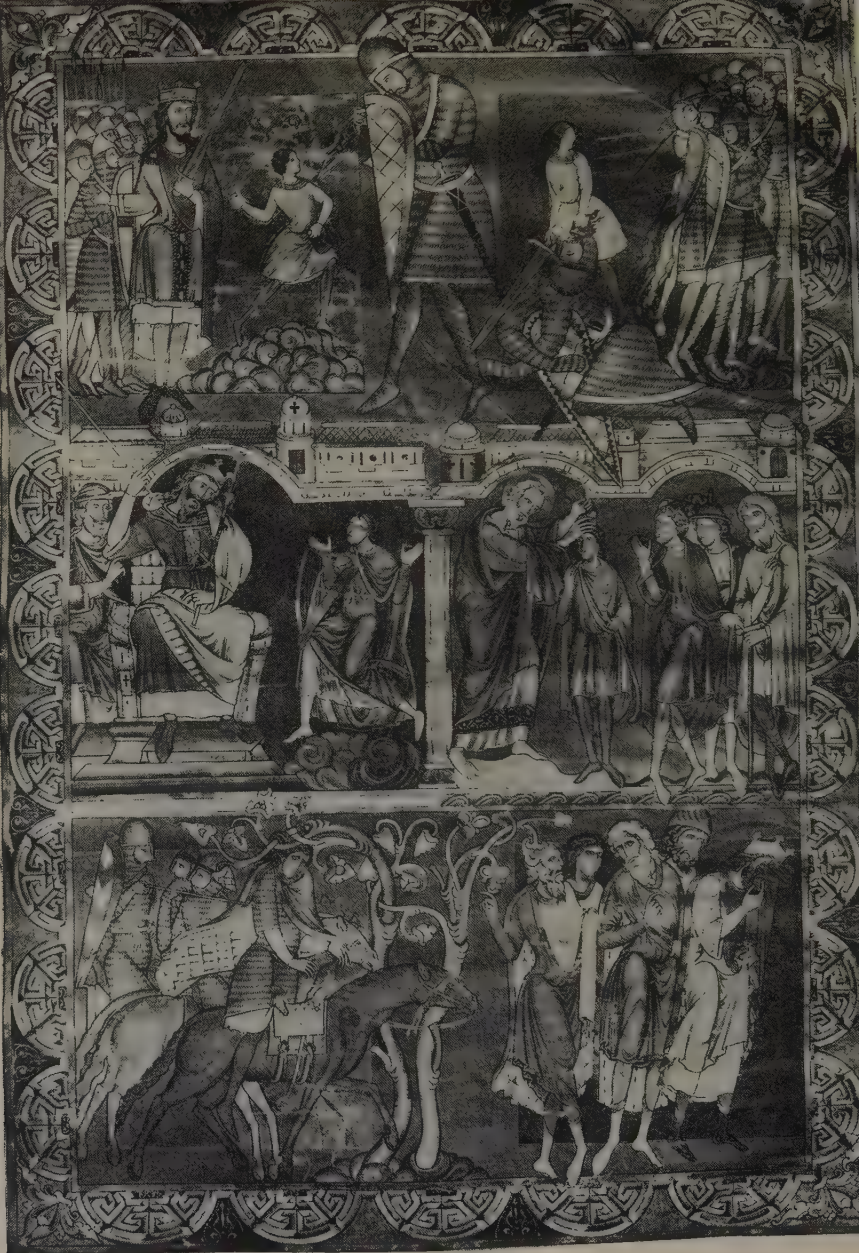
QVUIDEM
MVLTONATIST
ORDINARE NARRATIONE QVE IN NOBIS
COPLEST RERV SIC RADIDERIT NOBIS
QABINITIO IPSI VIER ET QINISTRITVER
SERMONI VISV E ET M ASSECVTO APN
CIPIO QIB DIUGENT EXORDINE T SERIBERE
OPTIME THEOPHILE VT COGNOSCAS EQ
VBO DEQB ERVDIT ES VERITATEM



2. Missal, written and illuminated at Mont St. Michel, about 1100.
Lent by the Pierpont Morgan Library.



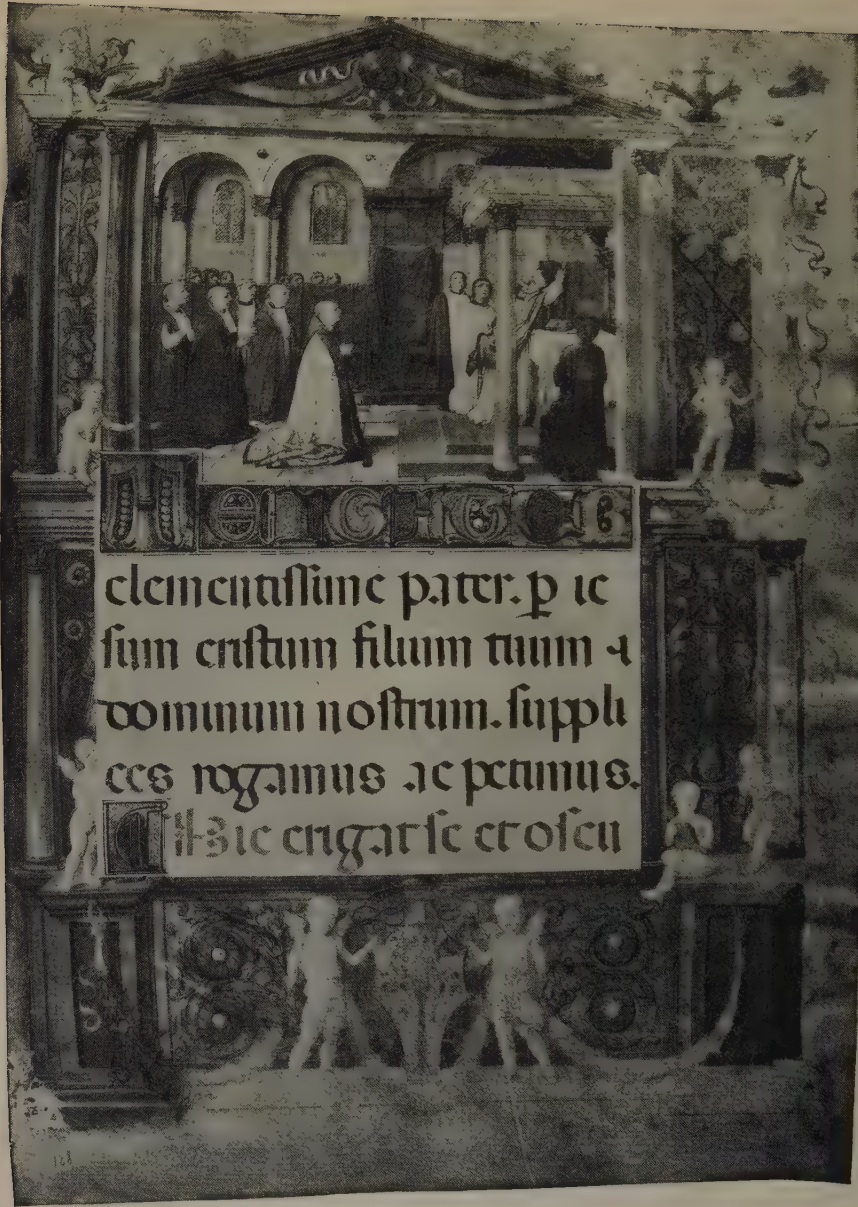
3. *Bible Moralisée*, illuminated for Blanche of Castile and her son, Saint Louis of France. French, early XIII century. Lent by the Pierpont Morgan Library.



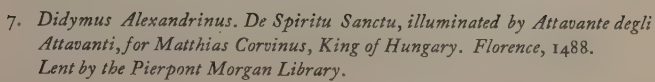
4. Page from a Psalter. English (Winchester), XIII century.
Lent by the Pierpont Morgan Library.



5. Gold and color initial from a Gospel. French, Tours.
Lent by the Pierpont Morgan Library.



6. Missal, written and illuminated by Francesco and
 Girolamo dai Libri. Italian, Verona, xv century.
 Lent by the Pierpont Morgan Library.





8. *Prieure of Eleanor, Queen of Portugal*, written
and illuminated at Bruges, 1495-1510.
Lent by the Pierpont Morgan Library.

its name, author, scribe, date, etc. Although the very first of all printed books had no written colophons or titles, the use of the colophon was soon taken up by the printers. Its much shortened successor may still be seen on the last pages of some modern French books, and it has occasionally been revived by the recent artistic printers in England and America.

Unlike writing, the illuminations in manuscripts have always had a wide appeal, and their interest has not been interfered with by linguistic changes or literary fashions. The miniatures present the most continuous record that we have of the arts of drawing and painting from late Roman times down to the early Renaissance, and, although integral parts of books, they have always been studied by historians of art. As it is obviously impossible in this short notice to attempt an outline of the history of painting and design during the period of about eleven centuries covered by the exhibited manuscripts, it must suffice merely to call attention to a few of the more important single items.

One of the earliest and most extraordinary of these is the celebrated French seventh-century Gospels written in semi-uncial letters of burnished gold on sheets of purple vellum, which tradition says was presented by Pope Leo X to King Henry VIII of England at the time he conferred upon him the title of Defender of the Faith. It has long been known to students as the Golden Gospels of Henry VIII. There is also a fine French Gospels of the tenth century written in a beautiful Caroline hand and with very extraordinary initials. Of the eleventh century there are an amazing Gospels in Greek of Byzantine workmanship; a Missal for use at Mont St. Michel, made in France about 1060; and the famous Gospels of Matilda of Tuscany, which were written in Italy before 1109. The following century is represented by a Martyrology, in the exquisite

Beneventan script which reached its highest development at Monte Cassino; a Gospels in the style of Limoges, the paintings in which show close affinity with some of the most remarkable enamels that Limoges produced; and a large single sheet from a manuscript made at Winchester, England. To the thirteenth century belong the beautiful English Clare Psalter and a group of leaves from a French Bible *Moralisée* made about 1230, which contains portraits of Blanche of Castile and her son Louis, who was not only a King of France but a Saint. The fourteenth century is represented by an important and inedited manuscript of Dante's *Divine Comedy*, which was probably made at Ferrara, as well as by several French religious books.

The exhibition is particularly rich in fifteenth- and sixteenth-century manuscripts of the greatest beauty. Among the French books of this period may be mentioned a French translation of Boethius, *On the Consolations of Philosophy*, which was probably illustrated by Alexander Bening, a Missal written for the use of the Cathedral Church at Tours about 1510, and a Book of Hours, both of which were illustrated by painters who were greatly influenced by Jean Fouquet. There are three remarkable Flemish books of this time, one, a Breviary written for the Emperor Maximilian and illuminated by the same artists who did the celebrated Grimani Breviary, which has been attributed in part to Gerard David; another, also attributed to David, a Breviary written and illustrated for Queen Eleanor of Portugal; and a third, painted by an artist of the school of Hugo van der Goes, which is the prayer book of the Emperor Charles V in its original leather binding bearing his coat of arms. Italian work of this time is beautifully exemplified by such volumes as the fifteenth-century Pontifical of Cardinal Giuliano della Rovere (later Pope Julius

II), illustrated and signed by Francesco and Girolamo dai Libri at Verona; a sheet showing the four Evangelists, which is supposed to have been painted by Giulio Clovio, the most celebrated Italian miniaturist of the time; and the wholly remarkable manuscript of Didymus, *De Spiritu Sanctu*, written and illuminated at Florence for Matthias Corvinus, the great king of Hungary, whose portrait, with that of his wife, is to be seen on the first page. The text of this Didymus was written by Sigismundus de Sigismundis, the most famous scribe of his day. The latest manuscripts shown are several of the charming little devotional books written by Jarry of Paris in the seventeenth century. Although technically not manuscripts, the group of volumes by William Blake (such as his *Songs of Innocence* of 1794), which are shown with the printed books, are so elaborately over-painted by hand that they may be regarded as the last important books with painted miniatures.

PRINTED BOOKS



9. *Canticum Canticorum*, Block-book. Holland, xv century.
Lent by the Pier pont Morgan Library.

Printed Books



THE history of printing is the story of a slow development running over a period of many centuries. There are twelfth-century manuscripts in which the initial capitals were impressed from blocks or stamps. During the fourteenth century paper became an ordinary article of commerce in Europe. In the early years of the fifteenth century woodcuts and engravings of sacred subjects became well known along the trade routes that led from the Adriatic to the North Sea, and before the middle of that century sets of prints were inserted as illustrations in manuscript books. As early as 1418 and 1423 woodcuts were made containing dated inscriptions cut on the blocks. As the difference between cutting a few words on a wood-block and cutting a text upon it was very slight, the next logical step was to cut upon sets of blocks not only the illustrations but the text of a book and to bind the impressions from these blocks in volumes. The books so made have become famous under the appellation of "block-books," and have traditionally been looked upon as the intermediate step between the isolated woodcut and books printed from movable type. Among the most interesting and beautiful of the block-books are the Apocalypse, the Biblia Pauperum, and the Canticum Canticorum, copies of which are here shown. Many of the block-book illustrations were subsequently used or copied in books the texts of which were printed from types, as here exemplified by an edition of the *Ars Moriendi*.

The actual invention of printing with movable type was probably not made by any one man. There are legends about Coster of Haarlem, there are legal documents relat-

ing to Gutenberg at Strassburg and Mainz, as well as notarial records of experiments by Waldfoghel at Avignon in 1444. But there are in existence no books or pieces of printing that can be definitely proved to have been printed by any of these three men. The latest word on the subject is Dr. Voulliéme's note of a communication from Dr. Zedler to the effect that Coster probably printed with movable types before Gutenberg did, and that Gutenberg's invention was the type-casting mould. The important fact is that printing first became a business at Mainz, in the years between 1450 and 1460, and spread from there over the world.

The first dated piece of type printing is an indulgence of Pope Nicholas V, of 1454, which has the date, November 12, filled in with pen and ink in the blank space left for the purpose. There were many of these indulgences, which are represented in this exhibition by one dated April 13, 1455. The earliest printed book is traditionally reputed to be the Bible known as the Gutenberg, Mazarin, or 42-line Bible. Two copies of this are shown, one on paper and another on vellum. It is not dated and bears no mention of the name of its printer, but is known to have been finished prior to August 24, 1456, the date upon which the rubricator of the Paris copy finished his work. The first book to which the printers set their names and a date is Fust and Schoeffer's celebrated Mainz Psalter of 1457, of which the second edition, dated August 29, 1459, is here shown.

All the earliest German books were printed in types which much resembled the forms of letters then in use by the makers of manuscripts in Germany, and can actually be said to compare favorably with contemporary German manuscripts. In the Gutenberg Bible the decorations and initials were inserted by miniaturists or scribes, no attempt being made by the printers to provide any decoration. The

niger epistola quos nūq̃ saccedo
unt: immo cuncta non diuidit: quos
xpi uerū amō. Cōmētarios in oser-
atios: et zachariā malachiā. quosq̃
iulianus. Excepisse: si licuisset pre uali-
tudine. sicut solacia sumptuum
notarios nros et librarios sustenta-
re: ut uobis pondus nūm desudet
ingeniū. Et cetera q̃ latere frequē cuncta
dūla possunt: quasi aut equū sit ut
uobis cūrentibus alijs laborare: aut
in ratione dān et accipi. cuiq̃ p̃ter
uos obnox? sim. Itaq; lōga cogita-
tione scadus: ne p̃muis hor anno re-
iunt: et apud uos minus esse: et diu
opus uorum uro consecraui. m̃p̃
rationē uidetur cū salomonis vo-
luntatē: masloch qd̃ hebrei paratola:
uulgata edmo. p̃būa uocat: coelestis
que grece recta dicitur. Iamne conuatore
possum? dicitur: sicut scim qd̃ i lingua
nram uocat: tannū cūcōn. sicut et
panatros. ihu filij sirach liber: et ab-
pseudographus. qui sapientia salo-
monis inscribitur. Quos priorē hebrei
icum reperi. nō recta dicitur apud la-
tinos: sed paratolas p̃notatum. Cui
iudi erat recta dicitur: et tannū cūcōn: ut
similitudinē salomonis. nō solū nu-
mero librorū: sed etia materias p̃ter
re coequaret. Secūdus apud hebreos
mutus est: quia et ipse filius grecam
eloquētiā redoleat: et nōnulli sapientis
p̃ter hūc esse iudei filonis affirmāt.
Sicut ego iudith et rhobie et macha-
leon libros. legit quidē eos recta. sed
inter canonicas scripturas nō recipi:
sic et hec duo volumina legat ad edi-
ficationē p̃būis: nō ad audomatem
et fiduciam dogmatū dēmentandam.

Si cui sane scriptura agnita interpretum
magis edmo placet: habet rā a nobis
olum emendatā. Itaq; cū noua sit cu-
dim? ut uerba destruam? Et tamē cū
diligēssimē legim: sciat magis nra
scripta intelligi: que nō in totū uas
māfusa coacurrit sed. Nam de p̃lo
purissime emēdara esse: hui sapienter
uauit.

Paratola salomonis
filius dauid regis israel
ad sciendā sapien-
tiam et disciplinā: ad
intelligendā uerba
prudens et suscipi-
endā eruditionē doctrine: iusticiā
et iudiciū et equitatē: ut tunc paruulus
astutus: et adolecentia sciens et intel-
lectus. Audis sapiens sapiens: et
intelligis gubernacula polidibit. An-
aduener paratolam et interpretatio-
nem: uerba sapientum et rugmata eos.
Imo dū principū sapienter. Sapien-
tiam atq; doctrinam fultu despiciūt.
Audi fili mi disciplinā p̃ris tui et ne
dimittas legem uis tui: ut addatur
grana capiti tuo: et roquere collo tuo.
fili mi si te laudauerit peccator: ne as-
queras eis. Si dixerit ueni uobiscū
insidimur sanguini. abscondam? uis-
culas p̃ra insonem fustis. hegtonia-
mus cū sicut infernus uiuamur in
genuis? desertum in lacu: quibz
p̃notā sibi dānta reperim? implem?
domus nras spolijs. Sorem mitte no-
biscum. marcupi sit unum omnium
uim: fili mi ne ambules cū eis. Pro-
hibe p̃teru tuū a sanguine eos. P̃teru
tū illos ad malū curat: et festinat ut
effundat sanguinem. frustra autem
iacet et ante oculos p̃notat. Ipsi q̃
contra sanguinē suū insidiantur: et



Beatiss^{us} vir a^{nt}h^on^os^{us} d^{omi}n^us. E^uo^o vae.
qui nō abiit in cōsilio im-
pio^{rum}: et in via peccato^{rum} nō
stetit: et in cathedra p^{ro}ph^{et}ie
nō sedit. Sed in lege

d^{omi}nⁱ volūtas ei^{us}: et in lege ei^{us} meditabit^{ur} die
ac nocte. Et erit tanq^{uam} lignū q^{uod} plantatū est
secus decursus agrū: q^{uod} fructū suū dabit in
te^{mp}te suo. Et foliū ei^{us} nō defluet: et oīa quecuq^{ue}
faciet p^{ro}sp^{er}abunt^{ur}. Non sic impij nō sic: sed
tanq^{uam} pulvis que^{us} p^{ro}ciat^{ur} ventus a face terre.
Ideo nō resurgūt impij in iudicio: neq^{ue} p^{ro}co-
res in cōsilio iustor^{um}. Q^{uoniam} novit d^{omi}n^us viā i-
storū: et iter impio^{rum} p^{ro}ibit. Oīa p^{ro}ph^{et}ie.

O Vae fremuerūt gētes: et p^{ro}ph^{et}ie meditati
sūt inania. Astiterūt reges t^{er}re et prin-
cipes v^{en}erūt in v^{er}nū: adūsus d^{omi}nū et adūsus
x^pm ei^{us}. Dirūpam^{us} vincta eor^{um}: et p^{ro}iciam^{us}
a nobis iugū i^{ps}or^{um}. Qui habitat in celis iri-
debit eos: et d^{omi}n^us subvertet eos. Tūc lo-
quet^{ur} ad eos in ira sua: et in furore suo cōfir-
mabit eos. Ego aut^{em} cōstitui sū regē ab eo

Mainz Psalter, however, contains one of the most celebrated and elaborate initial letters ever printed in a book. The magnificence of the early German types when well massed may be seen in the Gutenberg Bible and the Mainz Psalter, and also in such other fine volumes as Schoeffer's Justinian of 1472 and the Ulm Ptolemy of ten years later. The first use of a round letter is found in a book printed at Strassburg in 1464 by Adolph Rusch, whose work is here represented by his Petrarch's *De Vita Solitaria* of about 1473, but the early German printers made comparatively little use of round or Roman forms.

In addition to Fust and Schoeffer, there were a number of other early Mainz printers, most of them unknown by name; among those known were Johann Neumeister and Erhard Reuwich. Neumeister is interesting because his career shows the way in which the knowledge of printing was carried over Europe. A German, he is first heard of at Foligno in Italy, in 1470-72, where he printed the first edition of Dante. After that he is said to have printed at Toulouse in France. In 1479 he appears at Mainz, where he issued a very handsome edition of the *Meditations of Cardinal Turrecremata* with curious illustrations printed from relief metal blocks. In 1480-84 he worked at Albi in Languedoc, and in 1485 he is found at Lyons, where he worked until 1495. Reuwich is also interesting because he was taken to the Holy Land as an artist by Bernhard von Breydenbach, who wanted a pictorial record made of his pilgrimage. Upon his return he designed the illustrations and, with type borrowed from Schoeffer, printed the celebrated Mainz Breydenbach *Peregrinations* of 1486, which is of especial importance because, among other reasons, it is the first printed book to contain folding plates (one of them measuring more than five feet in length) and illustrations by an artist whose name is known.

From Mainz printing spread rapidly over Germany and Europe, the approximate dates of the introduction of printing from movable types in the several countries and of the earliest printing in the more important towns being as follows: Strassburg, 1460; Bamberg, 1460-61; Cologne, 1466; Subiaco (Italy), 1465; Rome, 1467; Augsburg, 1468; Basel (Switzerland), 1468; Venice, 1469; Nuremberg, 1470; Foligno, 1470; Paris (France), 1470; Speier, 1471; Lyons, 1470-73; Utrecht (Holland), 1473; Ulm, 1473; Valencia (Spain), 1474; Lübeck, 1475; London (England), 1477; Leipzig, 1481. It would seem that by 1480 printing had been introduced into at least 111 towns and by 1501 into 127 more. Before 1501 more than 25,000 separate editions of books now known and described had been printed. The books printed during the fifteenth century are called "incunabula" from a Latin word meaning cradle, as representing the first infancy of the art. The date 1501 as the terminus for the incunabula is, however, misleading. It was adopted for purposes of convenience in making inventories, but does not represent the actual fact, because books of the same kind were made in many places until much later.

As pointed out above, several of the earliest Mainz books contained printed decorative initials in several colors, but after 1462, except for an occasional red letter, the use of these things was given over, spaces being left in which they should be inserted by the scribes. The first printed illustrations in type-printed books appear to be those in seven of the nine volumes issued in the several years following 1460 by Albrecht Pfister of Bamberg, none of which is in this country. The issuing of illustrated books as an ordinary matter of business routine began first at Augsburg shortly after 1470 with a series of volumes from the presses of Gunther Zainer and Johann Baemler, here rep-

De Marsepia & Lampedone reginis amazonū. C. xi



Arsepia seu marthesia & lampedo sorores
 fuere Amazonum inuicem regine/ & ob il-
 lustrem belloꝝ gloriam sese maris vocauē
 filias Quaz qm̄ pegrina sit hystoria paulo
 alit̄ assumēda est/ e scythia ergo ea rēpestare siluestri &
 ferē in accessa exteris regione/ & sub artheo se in ocean-
 num vsq; ab eufino sinu p̄tendente / Siliscus & scolo-
 picus (vt aiunt) regij iuuenes factione maioꝝ pulsi cū
 parte p̄ l'op iuxta thermodobontē cappadocie amnem
 deuenē & tirpa occupatis aruis raptu viuē & incolas
 iatrocinijs infestare cepē. A quibus tractu temporis p̄
 insidias fere omnes trucidati sunt homines. Qd̄ cum
 egreserent viduate coniuges/ & in ardorē vindicte de-
 uenissent feruide/ cum paucis qui supuixerint uiris in
 arma prorupere. Et primo impetu facto hostes a suis
 demouere finibus/ inde vltro circumstantibus intulere
 bellum/ demum arbitantes huiusmodi potius q̄ coniugiū/
 si exteris adbererent hoīnibus / & feminas solas posse



PRINTED BOOKS

resented by Zainer's *Speculum Humanae Salvationis* (not later than 1473) and Baemler's *Sieben Weisen Meister* of that year. In the same year Johann Zainer at Ulm issued an elaborately illustrated edition of Boccaccio's *De Claris Mulieribus*. From their time on the steady flow of illustrated books and typographically decorated books has never ceased. In Holland the first illustrated books were issued in 1475, in France in 1478, and in England about 1481.

The illustration and decorative treatment of early books varied not only with the countries in which they were produced but according to the particular cities in which they were made. The most important very early German illustrated books were those produced at Augsburg, Ulm, and Mainz; but in the second period, from 1490 to just after 1500, the finest books were issued at Nuremberg, Strassburg, Basel, Cologne, and Lübeck. Typical illustrations of this second period, aside from the Nuremberg books, are to be found in the Strassburg Virgil of 1502, the Lübeck Bible of 1494, the Cologne Chronicle of 1499, and the Zinna Psalter of about 1495.

German book illustrations and decorations until the end of the fifteenth century remained calligraphic in style, and were frequently colored by hand, on occasion being issued by the publishers both "plain" and "colored," as was done with the celebrated Nuremberg Chronicle of 1493. The Nuremberg *Schatzbehalter* of 1491 contains several directions as to the colors which were to be used if the book was painted. After Reuwich of Mainz the Nuremberg artists were the first German illustrators to emerge from anonymity, the designs in the *Schatzbehalter* (1491) and Nuremberg Chronicle (1493) being in part the work of Wolgemut, the master of Albert Dürer (1471-1528), who was undoubtedly the greatest illustrator of the Renaissance.

Dürer, famous both as painter and as engraver, began to illustrate books about 1489 and continued to do so at intervals until the end of his life. Among the books illustrated by him here shown are the *Oratio Cassandrae* of 1489, perhaps his first attempt; the *Ship of Fools* of 1497 (printed at Basel); the *Quatuor Libri Amorum* of 1502; the *Apocalypse* of 1511 (first published in 1498); and the *Life of the Virgin* of 1511.

The first half of the sixteenth century in Germany saw the publication of many remarkable illustrated books from the hands of a series of exceedingly competent artists, among whom may be mentioned Schäufelein (*Pinder's Speculum Passionis*, Nuremberg, 1507), Beham (*Typi in Apocalypsi Johannis*, 1539), Burgkmair (*Theurdank*, Augsburg, 1519), Weiditz (*Cicero*, Augsburg, 1531), Baldung (*Granatapfel*, Strassburg, 1511), and Hans Holbein, whose two most famous books, the *Dance of Death* and *Figures for the Old Testament*, happened to be first published at Lyons in 1538.

Early printing in the Low Lands must be considered as a highly developed variant of the general Germanic group. A number of very handsome volumes were issued in Holland and Flanders during the fifteenth century, of which typical examples are the *Louvain Boccaccio* of 1487, and two books printed at Zwolle, the *Leven ons liefs Heren*, of 1495, with blocks of an earlier date, and the *Sermons of Saint Bernard* in Dutch, of the same year. During the first portion of the following century there were some handsome Netherlandish illustrated books, among which the *Leyden Cronycke van Hollandt*, of 1517, with some woodcuts by Lucas of Leyden, holds a prominent place.

Early English printing is a variant of Netherlandish printing, the fame of Caxton being due to his connection with early English literature rather than to his skill or artistry as a printer.



obierāt. Sed nec ignorasse aut dissimulasse ultima uite sue tēpora uidetur aliquot quidē argumētis: nam et cū Consules designaret: neminem ultra mensem quo obiret designauit. Et in Senatu cui nouissime interfuit: multum ad concordiam liberos suos hortatus: utriusq; etatem simpliciter patribus commendauit. Et in ultima cognitione pro tribunali accessisse se ad finem mortalitatis: q̄m abominantibus qui audiebant: semel atq; iterum pronunciauit.

C. Tranquilli Suetonii. Claudii
Domitii Neronis Cesaris uita.



DX gente Domitia due familie claruerunt: Caluinoꝝ et Enobarboꝝ. Enobarbi auctore originis itēq; cognominis habēt. L. Domitius: cui rure quondam reuertenti Iuuenes gemini augustiore forma ex occurſu imperaſſe tradunt: nūtiaret Senatui ac populo uictoriā: de q̄ incertū adhuc erat: atq; i fidē maiestatis adeo permulſiſſe malas: ut e nigro rutilum eriꝝ aſſimilē capillum redderent. quod inſigne māſit & in poſteris eiꝝ. Ac magna pars rutila barba fuerūt. Functi autē Conſulatus. vii. Triūpho Cenſuraq; duplici et inter patricios allecti perſeuerauerunt omēs in eodem cognomine. Ac ne p̄nomina quidem ulla preterq̄ Cnei & Lucii uſurparūt. eaꝝ ipſa notabili uarietate modo cōtinuātes unumquodq; per ternas perſonas: modo alternantes per ſingulas. nam primū ſecūdumq; ac tertium Enobarboꝝ Lutos. Ruſus ſequentes tres ex ordine Cneos ācepimus. Reliquos non niſi uiciſſim. tum Lutos tū Cneos. Plures e familia cognosci referre arbitror: quo facilius appareat: ita degeneraſſe a ſuoꝝ uirtutibus Nero: ut tamen uitia cuiꝝq; quaſi tradita et ingenta retulerit. Ut igitur paulo altius repetam: atauis eiꝝ. C. Domitius in Triūbunatu Pontificibus offeſſior q̄ alium q̄m ſe in patris ſui locum cooptaſſent: uſ ſacerdotum ſubrogandoꝝ a Collegiſ ad populum tranſtulit. Ac in Conſulatu Allobrogibus Aruerniſq; ſuperatis: Elephantō per prouinciam inuectus eſt: turba militū quaſi inter ſollētia triumphī proſequentes. In hunc dixit Licinius Craſſus orator non eſſe mirandū: q̄ eneam barbā haberet: cui os ferreū: cor plūbeum eēt. Huiꝝ filius p̄cor Ceſarē abeuntē Conſulatu;



¶ Comment le ciel & la terre furent creéz a tous les autres elemens.

¶ Ga. i.



De commencement crea dieu le ciel et la terre. La terre estoit baine et buide et tenebres estoient sur la face de l'abysme: Et les espritz de nostre seigneur estoient portez sur les eaux

¶ Histoire sur ceste partie de Genesis.



De commencement fut le filz. Et le filz estoit le commencement par lequel a en quel le pere crea le monde. Le monde est dieu en trois manieres. Aucunes fois est le monde appelle le ciel epire pour sa netrete. Aucunes fois est il appelle seizable

Aucunes fois est il appelle la haute region. De laquelle il est escript. ¶ Princeps mundi circiter foras. Le

a ii

EPAMINUNDÆ VITA.



PAMINUNDAS POLYMNI
filius Thebanus . de hoc priusq̃
scribamus hæc præcipienda uident̃
lectoribus ne alienos mores ad suos
referant: neue ea quæ ipsis leuiora
sūt: pari modo apud cæteros fuisse
arbitrentur . Scimus enim musicen nostris moribus
abesse a principis persona. Saltare etiã in uitis poni.
Quæ omnia apud græcos & grata & laude digna di-
cuntur . cum autem exprimere imaginē cōsuetudinis
atq; uitæ uelimus Epaminūdā nihil uidemur debere
prætermittere quod pertineat ad eam declarandam .
Quare dicemus primum de genere eius: deinde qbus
disciplinis: & a quibus sit eruditus. Tum de moribus
ingeniique facultatibus: & si qua alia digna memoria
erunt . Postremo de rebus gestis quæ plurimis oīum
anteponuntur uirtutibus . Natus igitur patre quo
diximus honesto genere pauper iam a maioribus re-
lictus. Eruditus autem sic: ut nemo thebanus magis.
Nam & citarizare & cantare ad cordarum sonum
doctus est a Dionysio qui nō minore fuit: in musicis
gloria q̃ Damon aut Lampus : quorum peruulgata
sūt nomina . carmina cātare tibiis ab Olymprodo.
Saltare a Calphrone : At philosophiæ præceptorem
habuit Lysiam Tarentinū Pythagoreum: cui quidem
sic fuit deditus : ut adolescens tristem & seuerū senē
omibus æqualibus suis in familiaritate ateposuerit.
Neque prius eum a se dimiserit q̃ doctrinis tanto

*Cantare citarizare atq;
saltare Epaminūdas iocibus*

Lysias Tarentinus

sexus aut infantie miserebitur. Confundentur omnia et miscebuntur contra
 fas: contra iura nature. Ita q̄i uno cōiq̄ latrocínio terra uniuersa uastabit̃.
 Cū hec ita erūt: tunc iusti et sectatores ueritatis segregabunt se a malis: &
 fugiēt i solitudines. Quo audito ip̄us rex inflāmans ira ueiet cū exercitū
 magno. et admodis om̄ibus copiis circūdabit montē in quo iusti morabūt̃:
 ut eos comprehendat. Illi uero ubi se clāusos undiq̄ atq̄ obsessos uiderūt:
 exclamabūt ad deū uoce magna. et auxiliū celeste implorabūt. et exaudiet
 eos deus. et mittet regem magnū de celo. qui eos eripiet & liberet. omnesq̄
 impios ferro igniq̄ disperdat. Q nō hec p̄mituta sūt et uaticinijs p̄pha
 eu et oracul̄ gētiū uatū et uersibus Sibyllinis

(a xvij)

Hec ita futura esse tū p̄phetę omnes ex dei sp̄ritu: tū etiā uates ex in-
 stinctu demonū cecinerūt. Hidaspes enī quē sup̄ius noīauī descēpta
 iniquitate seculi huius extremi: p̄ios ac fideles a nocētibz segregatos. ait cum
 fletu et gemitu extensuros ad celū manus: et īploraturus fidē Iouis. Iouem
 respecturū ad terram: et audirū uoces hoīm atq̄ ip̄ios extingturū. Quę
 oīa uera sūt: p̄ter unū q̄ Iouē dixit illa facturū quę deus faciet. sed et illud
 nō sine demonū fraude subtractū est. missū iri tūc a p̄re filiū dei. qui deletis
 om̄ibus malis p̄ios liberet. qđ Hermes tū nō dissimulauit. in eo enī libro q̄
 τελικω̄ iscribit̃. post enumeratōem maloz de q̄bus diximus: subiicit hec
 graeco sermone. εἴπαμ δὴ τὰντα γερῆται ὡς ἀσκληπτεῖ τότε
 ὁ κύριος καὶ πατήρ καὶ θεὸς καὶ τὸν πρῶτον καὶ ἐμὸς θε-
 ον δὴ μίονυργος ἐπιβλεψάσ τοις γενομένοις καὶ τὴν ἐα-
 ντον βουλήσιν τὸν τεστὶ τοῦ ἀγαθοῦ ἀμυτρεῖσας τῆ α-
 ἀξία καὶ ἀμακαλεσαμένος τὴν πλεννὴν καὶ τὴν κακίαν
 ἐκκαθήρας τῇ μεμῦδατι πολλῶ κατὰ λῦσας τῇ δε πῦ-
 ρι ὅξ ὕδατι ὡς διακάνσας ἐμῖοτε δὲ πολεμοῖς καὶ λοιμοῖς
 ἐκπαῖδας ἡγάγεμ ἐπὶ τοῦ ἀρχαίου καὶ ἀποκατεστήσετον
 εἰς αὐτὸν κόσμον. Id ē Cum hec facta fuerint o Asclepi. tūc dominus
 et p̄r & deus et p̄mi et unius dei creator īspiciēs quę facta sūt: et suā uolū-
 tatē i huiusmōi: bonū opponēs temeritati. et errorē reuocās. maliciā pur-
 gabit. Sibillę quoq̄ nō aliter fore oñdunt: q̄ ut dā filiū a sumo p̄re mītrať.
 q̄ et iustos liberet de manibus īp̄ioz: et īustos cū ītrānis sequētibz deletat.
 e q̄bus una sic tradidit̃ η̄ξει καὶ μακαρῶν θελῶν πολλὴν ἐξ ἀλα-
 παξ καὶ κερτίσθεοθεν βασιλεὺς πεμφθεὶς ἐπὶ δίκῳ πα-
 μτας ὀλεῖ βασιλεὺς μεγάλων καὶ φῶτας ἀρίστον εἶθο-
 ντως κριμεται ὕπαφθιτον ἀμθρωποισί. Id ē ueiet et beatoz

The first book printed in Italy was made by two Germans named Sweynheim and Pannartz, who issued at Subiaco, in 1465, a Lactantius in a semi-Roman character still full of Gothic forms. When they moved to Rome in 1467, they substituted for it a fine Roman letter (used in their Suetonius of 1470), based upon the letter forms then fashionable among the Italian scribes, which in turn had been revived a generation or so earlier from the Caroline manuscripts of the eleventh century. The first printing at Venice was done in Roman types in 1469, by John of Speier, and the next year Nicolas Jenson, at the same place, used the type which has since become famous as perhaps the most beautiful of all Roman types. No books appear to have been printed at Venice in Gothic type until 1473. The earliest Italic types, according to tradition, were copied by the punch-cutter, Francesco da Bologna, from Petrarch's handwriting and were first used by Aldus in his pocket edition of Virgil of 1501. These books were followed by many other Latin classics printed in the same form, which is about the size of the well-known "Everyman's Library," and has ever since continued to be a favorite among readers of the old texts in all literatures.

The second earliest illustrated book after the group printed by Pfister at Bamberg is the *Meditations of Cardinal Turrecremata*, printed at Rome in 1467 by the German Ulrich Hahn. A copy of the 1478 edition of this book, with the same illustrations, is here shown. In 1472 an illustrated Valturius was issued at Verona, in which (as in Pfister's first book) the illustrations were stamped in blank spaces left for the purpose by the printer. In the pages here shown it can be seen that one of the woodcuts overlaps the type at one place.

Comparatively few of the early Italian book illustrations were colored, and the compiler has come across no



❖ SONETTO MATERIAFE. ❖

mention of any publication in painted color or of any printed directions for coloring in Italy. A remarkable example of illustrations colored by hand is to be seen in the Roman Ptolemy of 1490, which belonged to Mary, Queen of Scots. A few early books contain illustrations printed in color, but they are very rare. Of those here shown Ratdolt's Sacrobosco of 1485 is reputed to contain the earliest diagram printed in three colors, while the Venetian Ketham of 1493 contains woodcuts colored red, black, yellow, and green, with stencils. Just as the earliest German books were frequently decorated by hand, so occasionally were the more beautiful Italian unillustrated books. Sometimes, however, the Italian illuminator instead of drawing his initials and borders stamped them in. Such stamped initials and borders are to be seen uncolored in the Roman Suetonius of 1470, and colored in the Venetian Nepos and Virgil of 1471 and Appian of 1472. While north of the Alps the coloring of printed books was usually rather rough and ready, in Italy it happened that some of the most beautiful painted decorations are to be found on the pages of printed books, as, for instance, in the wonderful Venetian Livy of 1470 (by Wendelin of Speier), the Augustine of 1475 (by Jenson), and especially the Aristotle of 1483 (by Andreas de Asola), which has been called "the most magnificent book in the world."

Just as the year 1490 may be taken roughly as the beginning of Renaissance as distinguished from Gothic illustration and decoration in Germany, it may also be regarded as the date when the great period of illustration began in Italy. The Verona Aesop of 1479 (possibly the first book in which type ornaments were combined in borders), the Naples Aesop of 1485, and the Brescia Dante of 1487 are the most important Italian books with woodcut illustrations of earlier date. The first illustrated Venetian book



APOLOGVS.

i Ncomenzo contra la formica una terribile lite la mosca dandole parole
 assai piene de inimicia & cussi ornandole & fandose de assai & la formi
 ca facendo uile & dicendole. o formica tu stai nascosta sotto le caue della

was published in 1479, but it was not until 1488 that Jerome de Sanctis, the earliest Italian woodcutter to be known by name, published his edition of Sacrobosco. From that time on until the end of the following century woodcut books of beauty and interest poured from the Venetian press. Typical specimens of the first and most important group are the Herodotus of 1494 and the Hypnerotomachia Poliphili of 1499, often praised as the most beautiful illustrated book. Shortly after 1500 the character of Venetian illustration changed, the earlier outline work giving way to shaded cuts, typified by those in the Vallisumbrosan Missal of 1503. Probably the two most famous Venetian books of the end of the sixteenth century are Verdizotti's Cento Favole of 1570 (the edition here shown is of 1577) and Vecellio's Costume Book of 1590.

In Florence woodcut book illustration in dated books begins in 1490 with the rather crude Specchio di Croce, finer examples of that year being the very beautiful Laudi of Jacopone da Todi and the charming Arithmetic of Calandri. Very shortly there came a change and the cuts not only were surrounded by heavy borders, but the designers and cutters began to leave black spaces in their work. Where most of the German and Venetian illustrated books had been sizable volumes, the greater number of the illustrated Florentine books were little more than pamphlets, chiefly sacred plays or sermons, many of these last being inspired by Savonarola or written by him. A number of typical specimens of these are shown. The period of great Florentine illustrations ends with Frezzi's Quattregio of 1508, one of the two most elaborately illustrated Florentine books. After that date the publishers contented themselves with old blocks, very few new ones appearing to have been made. A typical example of this use of old blocks is the Epistole et Evangelii of 1551, the



HERODOTI HISTORICI INCIPIT.

Laurentii Vallen. conuersio de Græco in Latinum.

HERODOTI Halicarnaseni hystoriae explicatio hæc est: ut neque ea quæ gesta sunt: ex rebus humanis obliterentur ex æuo: neque ingentia & admiranda opera: uel a Græcis edita: uel a Barbaris gloria fraudetur: cum alia: tum uero: quæ de re isti inter se belligerauerunt. Persarum eximii memorat dissensionum auctores extitisse Phoenices qui a mari quod Rubrum uocatur: in hoc nostrum proficiscetes: & hanc incolentes regionem: quam nunc quoque incolunt: longinquis continuo navigationibus incubuerunt: faciendisque Aegyptiarum & Assyriorum mercium uenturis in alias plagas: præcipueque Argos traiecerunt. Argos & enim ea tempestate omni-



first edition of which, of 1495, is the other most lavishly illustrated Florentine book.

Many of the other Italian cities produced little groups of delightfully illustrated books, such, for example, as the Roman Barberiis (Hain 2453), the Ferrarese *De Mulieribus Claris* of 1497, the Fano *Decachordon Christianum* of 1507, the Bolognese *Libro Devoto* of Saint Catherine of 1511, the Milanese Missal of 1499 and *Libro dele Bataie del Danese* (1513), and the Como *Vitruvius* (1521); but it may be said that Italian book illustration during the period after 1490 was chiefly confined to Florence and Venice.

A comparison of the Teutonic and the Italian illustrations and decorations of the fifteenth and sixteenth centuries brings out a number of contrasts, which are especially interesting because they represent the two antagonistic points of view which have alternately dominated book design ever since. Italian illustration was usually abstract and stylized, and the decoration had always a predominant turn toward pure ornament, at least in Venice, being strongly influenced by the contemporary architectural forms and styles. This left very little play for the exhibition of personality, in either the use of line or the delineation of objects, and it is therefore not to be wondered at that just as the Italian illustrated books "have more style" than the German ones, so are there very few definite personalities among their illustrators. In Germany, on the contrary, a decided naturalism is noticeable from almost the very beginning of woodcut illustration and decoration, as well as a steadily growing tendency to regard the illustration as an independent picture having little or no artistic relationship to the type page by which it is framed. Moreover, it is impossible to find other than the rarest traces in German books of that close adherence to architectural or monumental styles of design which is such an unchanging



Et io risposi allui tu sai amico
 che Abraam ad cui chiedi sti lacque
 rispose ad te sicome et anche io dico
 Lazaro gia alla tua porta giueque
 infermo & nudo & chiedeva mercede
 & di lui mi ti inte pietra nenar que
 Dio uol che chi abonda & nō nediede
 alponero di dio quando nechiede
 ch'egli non habbia qui q' uado nechiede
 Abi quanto si scorno quando mintese
 & dicca seco come huom che borboia
 io micredea che su te piu cortese
 Et io lo addomandai & dixi allocta
 perche lalingua iqui ha muggor pena
 ch'gli altri me bri & piu ericesa & cocta
 Rispose nella mensa lata & piena
 Cerere & Baccho fan leteste calde
 lalingua allor nel mal parlar si sfrena
 Con molti lerci & con parol ribalde
 & mentre el buon salerno icuor fa lieti
 balestra lei a stan ze ardite & balde
 Allor sapre el ferrame alli secreti
 sempre mal tace lamenfa satolla
 se i māgiator uirtu non fa star cheti
 Quiui si parla che fama sitolla
 quiui lalingua da legrian percosse
 & straccia l'altrui uita rode & ingolla

Per questo noi habbian le lingue rosse
 dardente fuoco & habbian le pontute
 come di ferro ognuna armata fosse
 Se uoi sapere dell'anime perdute
 che stanno qui pel uitio della gola
 che sol ingeneral forsi hai uedute
 Qui stanno liscolar di mona ciola
 tra iqual su ciaffo & su di camollia
 che piu che gli altri usaua quella scola
 Egli anche dice che si beueria
 di uiuo el laco quando egli s'approccia
 se non che racto sene fugge uia
 Et dice che alla bocca se l'adoccia
 di fonte branda hauesse & fusse greco
 labeueria infino all'ultima goccia
 Et molti altri compagni son qui meco
 tra iquali e labrigata spendereccia
 che se del molto hauere el grande sp̃co
 Chi sp̃za quādo egli ha labi oda treccia
 degno e / che q̃do giugne al capo cano
 uegha di pouerta infino alla feccia
 Da leonina infine ad laterano
 stanno anche meco mille ghio & ocelli
 & dicon chelli huomin di quel piano
 Prendon per paternostri i segategli
 la man per tēpo e cambio della chiefa
 corrono alle tauerne & a ibordegli

Ciaffo
 Sanese

factor in Italian work. This being so, it is hardly a surprise to notice after 1490 the gradual emergence among the German illustrators of a large group of recognizable artists who in the years after 1500 constantly and in ever greater measure sacrificed homogeneity of typographical design to their desire for greater pictorial expressiveness.

From what precedes it may be gathered that both in Germany and in Italy book design and illustration followed perfectly natural courses, and that like all perfectly natural and traditional functions they were carried out without any noticeable degree of self-consciousness. The break to dandiical book design came in France just at the time when people were making the first really modern books, and the conjunction of the two has been of untold importance in the subsequent history of fine book-making.

The introduction of printing into France did not take place until 1470, when three Germans, Kranz, Gering, and Friburger, set up a press in the Sorbonne. The first books were printed in a Roman type (see in the Sallust of 1471) which according to one authority far surpasses in beauty the best Roman type of Venice, and to another appears awkward but readable. It is interesting to notice in passing that this font had round brackets and all the punctuation marks—comma, semicolon, colon, period, and question mark—now generally in use. The Parisian printers, however, soon began to print with types which were based on the then current *lettres bâtarde*s of the scribes. Just as in Germany and Italy, the early French books were based immediately upon the contemporary practice of the local penmen and illuminators, and for a generation or more were perfectly natural and traditional in form.

The City of God, printed at Abbeville in 1486 by Jean Du Pré and Pierre Gerard; La Mer des Histoires, printed at Paris in 1488 by Pierre Le Rouge for Vincent Commin;



Que la cause de l'empire de rôme et de
tous autres royaume n'est point en estat
par fortune ou par la cōstellacion ou po
sicion des estoilles.

Pour ce que felicitie ou
beneurete est plaine de
toutes les choses qui sōt
a desirer laq̃lle n'est pas
d'esse. mais est dōe de dieu
Et pour ce ne doyent aucun dieu estre adours
et des hommes fors cellui seulment qui les

peut faire beneures / Dont se celle felicitie
estoit d'esse len auroit cause d'adourer et
le seule. Pour ce est il raison que nous de
ons cōsequēment pour quelle cause dieu
qui peut donner ces biens que peuvent au
voir semblablement ceulx qui ne sōt pas
bons Et par ce aussi ceulx q̃ ne sont pas
beneures aīd. Voulu l'empire de rōme es
tre si grant et durer si longuement pour
ce que certes celle multitude de faulx
dieux que ilz adouroient ne la pas fait.
Et nous auons ia cy dit moult de choses
si ancores en diuons la ou il nous sēblera



PRINTED BOOKS

the Paris Missal, which Jean Du Pré printed in 1489; the Postilles, which Guillaume Le Rouge printed at Troyes in 1492; and Marchant's *Compost et Calendrier des Bergers* of 1493, may serve to show what beautiful work the first illustrators and printers were capable of, and that in no way did their books fall behind the more famous (because more common) German and Italian volumes of the same time.

The French book of this period probably reached its most idiosyncratic development in the long series of *Horae*, Books of Hours or lay prayer books, which came from many of the Paris presses in the twenty years following 1485 and most especially in those published by Vérard and Pigouchet prior to 1500. About this time not only did the French conquer northern Italy but Paris was overrun by a group of German printers (e.g., Kerver) and Italian artists (e.g., Primaticcio), with the result that Italianate and German fashions, a new enthusiasm for classical learning, and a group of printers and artists with little or no French background brought about a period in which old local tradition in book-making was abandoned. The most important personality among the book designers of this time was Geoffroy Tory, professor of Latin, painter and engraver, as well as reformer of French grammar and spelling, who had spent a long time in Italy. Whether it was due wholly to Tory or in large part to Simon de Colines, the printer with whom he worked, the result was a series of books in Roman types, sometimes plain and sometimes highly decorated, in which is observable a deliberate throwing overboard of old traditions and the substitution in their place of highly volitional and extremely self-conscious mannerisms. Just as their types were frankly the result of die-sinking and not of imitation of the scribe's penwork, so also were their decorations based on architectural forms.

PRINTED BOOKS

The outstanding qualities of their work were its clarity and, above all, its elegance. It had all the traits of the traditional "articles de Paris," and just like them it soon swept the world before it. Incidentally, these men made the first thoroughly modern books, simply because they came at a time when traditions were being rudely upset and new values assigned to everything. Typical examples of the work of Colines and Tory are the Books of Hours of 1525 and 1543 and Tory's famous treatise, the *Champfleury* of 1529.

Although one printer had occasionally bought another's type, it had been customary for the early printers to found their own types. Francesco da Bologna had cut the punches for several sets of Italic type for Aldus and for Soncino, but it seems that it was only at this time, in Paris, that professional type-founders made their first appearance. Claude Garamond, who was not a printer, made the "Royal Greek Types" at the cost of Francis I, and probably also a number of the beautiful Roman and Italic types which came into general use in Paris in the second quarter of the sixteenth century. The most celebrated of the printers who used the Royal Greek Types were the Estienne family (see their Greek Testament).

Beginning with Tory's *Horae* of 1525, the Parisian printers during a period of forty years turned out a long series of charming books in all sizes and forms. Not only were there countless experiments in page design, some of which are still in common use, but a most remarkable series of lovely borders, initials, and ornaments (all usually ascribed to Tory) was produced, many of which are today very fashionable. Among the artists whose names are prominently associated with some of the finest French illustrated books of the middle of the century it is hardly surprising to notice those of Jean Cousin, the painter, Jean



Domine labia mea aperies. ⁊.
Et os meū annūciabit laudē
tuā. Ver. Deus in adiutoriū
meū intēde. ⁊. Dñe ad adiu
uādū me festina, Gloria Patri, & Filio.
Sicut erat in, &c. Alleluia. Et nota q̄ si
Septuagesima euenerit in hoc tēpore,
loco de Alleluia, dicetur Laus tibi Do
mine Rex æternæ gloriæ. Inuitatoriū.
Aue Maria gratia plena, Dñs tecum.
Aue Maria gratia plena, Dñs tecū. ps.
Venite, exultemus Dño, iubilem⁹
Deo salutari nostro : præoccupe
mus faciē ei⁹ in cōfessione, & i psalmis
iubilem⁹ ei. Aue Maria grā ple. Do. te.

Goujon, the sculptor, and Philibert de Lorme, the architect, whose part in the development of the French Renaissance style is so exceedingly important. A most important printer of this time in Paris was Vascosan. Attention may be called to the French Iliad of 1545, the *Tableau de Cebes* of 1543 (Cousin?), the Entry of King Henry of 1549 (Goujon), and Cousin's *Perspective* of 1560.

Lyons, the second most important printing center in France, began making books as early as 1473. Its principal interest lies in the fact that, being at the junction of the roads from France to Italy and from Germany to Spain, it very shortly developed a trade in copies of foreign editions, and was probably the earliest town after Venice to have a large international market for its wares. The first dated illustrated book made in France was printed there in 1478, with German blocks. Probably the best-illustrated Lyonese book of the fifteenth century is the *Terence* of 1493. The earliest recognizable French woodcut illustrator to be known by name, Guillaume Le Roy, worked at Lyons after 1510 (see his *Ovid* of that year). Lyons never developed a wholly definite style of its own until towards the middle of the sixteenth century when Jean de Tournes and Guillaume Roville, with the aid of a group of talented illustrators, exemplified by Bernard Salomon, produced the books which were its most original contributions to fine book-making. Particular attention is to be paid to the *Alciatus* of 1554, the *Bible* of 1554, the *Ovid* of 1559, and the *Virgil* of 1560.

In the last years of the sixteenth century book-making all over Europe was essentially changed by the fashion for copperplate illustrations, which eventually drove the woodcut, except in head-bands, tail-pieces, and decorative initials, from all but few books above the rank of chap-books. The early history of copperplate illustration is episodic, as it was frequently tried and invariably given over.

LE HVICTIESME

LIVRE DE L'ILIADÉ
D'HOMERE.

CCXL VII



'AVBE DV IOVR,
de Vermeil acoustrée,
Desia f'estoit sur la Terre
monstrée,
Quand Iuppiter des fouldres
iouissant,
Feit assembler au Ciel
resplendissant,

x iiii j

*Description
de l'Aube du
iour.*

¶ Pro sanctis. añ. Sancti dei omnes
intercedere dignemini pro nostra om-
niúmque salute. *¶* *Vsus.* Latamini in do-
mino, & exultate iusti. *¶* Et gloria-
mini omnes recti corde. *Oratio.*

Exaudi nos deus salutaris noster, &
apostolorum tuorú Petri & Pau-
li, & aliorum apostolorum nos tuere
præsidij, quorum donasti fideles esse
doctrinis. *Oratio.*

Omnes sancti tui quæsumus do-
mine nos ubique adiuuent, ut dū
eorum merita recolimus, patrocinia
sentiamus, & pacem tuam nostris con-
cede tēporibus, & ab ecclesia tua cun-
ctam repelle nequitiam, iter, actus, &
voluntates nostras, & omnium famu-
lorum tuorum in salutis tuæ prospe-
ritate dispone, benefactoribus nostris
sempiterna bona retribue, & omnibus

Polidette Re di Serifo , infama-
tore di Perseo , mutato
in Sasso. 65

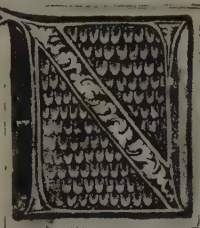


Vettorioso il gran figliuol di Giove
Di Polidette hà in cuor l'antiche offese,
Che per finte tenee le vere prone
Fatte da lui nel Gorgoneo paese,
Medusa scuopre, alle cui viste nuoue
Il Serifio Re nou fa difese,
Ne più dal ver del vincitor s'arresta,
Restando inuobil corpo in dura pietra.

The first engravings printed in a book are supposed to have been those in a volume printed at Florence in 1477; the next are the maps in a Roman geography of 1478. In 1481 the celebrated Landino Dante, which is here shown, was printed at Florence, with engraved pictures by "Baccio Baldini after Botticelli." This is the most important example of such use in the fifteenth century. Another very interesting example was the Breydenbach printed at Lyons in 1488, in which the many folding views were printed from large engraved copper plates. The only pictorial engravings in books printed in Germany prior to 1501 occur in some service books for the dioceses of Eichstädt and Würzburg, one of which is shown in a frame. The first engravings in a sixteenth-century book have been said to be those in Ambrosius Leo's *De Nola*, printed at Venice in 1514, and they are important because they are the first engraved book illustrations by a definitely known artist (Jerome Mocetto). The first title-page vignette on copper is possibly that by Marc Antonio in Berrutus's *Dialogus*, which was printed at Rome in 1517. According to Brunet, the earliest French book to contain engraved vignettes (by "C.C.") is the *Epitome des Rois*, printed by Arnoullet at Lyons in 1546. After that time the use of copperplate illustrations gradually became common all over Europe, the best-known work of the end of the sixteenth century probably being that turned out at Frankfort by the De Brys and de Passes, and at Antwerp for the books printed by Plantin.

Throughout the seventeenth and eighteenth centuries copperplates were constantly used for title pages and printers' ornaments as well as for illustrations. According to our present-day taste, the engravings in seventeenth-century books are generally rather dull, the only great masterpieces of the kind being some of the portraits which

CANTO PRIMO DELLA PRIMA CANTICA O VERO
COMEDIA DEL DIVINO POETA FIORENTINO
DANTE ALEGHIERI : CAPITOLO PRIMO :



EL
ME
NO
DEL
CA
MI
NO
DI
NO
ST
RA
VI
TA

Mi ritrouai per una selua obscura
 che la diritta uia era smarrita
 Et quanto adire quale era e cosa dura
 esta selua seluaggia et aspra et forte
 che nel penser rinuoua lapaura
 Tanto era amara che pocho e piu morte
 ma per tractar del ben chio iu trouai
 diro dellaltre cose chio uho scorte
 I non so ben ridire chomo uentrai
 rantera pien disenso insu quel puncto
 che lauerate uia abbandonai
 Ma poi chio fui appie dun colle giunto
 la oue terminaua quella ualle
 che nuuana dipaur el cor compuncto
 Guardai malto et uidi le fue spasse
 coperte gia deraggi del pianeta
 che mena dritto altrui per ogni calle
 Allhor fu lapaura un pocho queta
 che nellago del duor mera durata
 lanocce chio passai con tanta pietra

h abbiamo narrato non solamente lauita del
 poeta et el titolo del libro et che cosa sia po
 eta Ma etiam quanto sia uetula et ancha quanto
 nobilit et uaria quanto uile et uicenda sia doc
 trina. Quant e sia efficace a mouere lhumane
 meti : et quanto dilecti ogni liberele ingegno. Ne
 giudichiamo da tacere quanto in si diuina disci
 plina sia stata la excellenza dello ingegno del
 nostro poeta. Inche sifono stato piu lingue che
 forse non si conuerrebbe : consideri chi legge che
 lanumerosa et quasi infinita copia delle cose del
 le quali e necessario tractare misero. Ma etiam ne
 do che uolome creta sopra me de. Ma etiam ne
 et inuolupare piuttosto che eschire : et di di
 dere molte cose et maxime quelle le quali quao
 ben tacesi non pere ne tescira el serui. Ma etiam
 sifone del testo. Verremo adunque a quella .
 Ma perche stimo non esser lecere alcuno ne di
 si basso ingegno : ne di si pocho giudicio : che ha
 uendo inteso : quanto sia et la profecia et la ri
 uita della doctrina : et la excellenza et diuinita
 dello ingegno del nostro toscano : et fiorentino
 poeta : non si persuada che questo principio
 del primo canto debba per sublimita et grande
 za esser pari alia stupenda doctrina delle cose
 che seguitano : pero con ogni industria in uesti
 gheremo che allegorico senso archa sero que
 sto mezzo del cantano : et che cosa sia : selua Di
 ue ingegno non piccola differenzia essere stata tra
 gi interpreti et expositori di questa cantica. Im
 pero che alcuni dicono : che il mezzo della uita
 hui ana et el sonno et el credero dalla sentenzia
 d aristotele dicono : lui nell etica : nessuna diffe
 rentia essere tra felici et miseri nella meta della
 uita per che lenoci che sono lamea del tempo
 onducono sonno : et da quello nasce che ne bene
 nemale sentir possiamo. Il perche uogliamo que
 sti : che il poeta pensa il mezzo della uita per la
 nocte : et lanocce persone : ad notare che questo
 poema non sia altro che una uisione che gli ap
 parue dormedo per la quale hebbe cognite del
 le cose dallui descritte i queste tre comedie. Di
 cono adique che lui imita ioanni euangelista el

qual dormedo sopra el pecto di chriso redemptore hebbe uisione delle cose celeste : oueramente
 ponebi lanocce dimostrandolo lui hauere cominciato el suo poema dinocce nella quale raccogliendosi
 laiumo infermedesimo et absoluendosi et liberandosi da ogni cura meglio intenda. Ma hache tale
 sentenzia quadri al poeta : niente dimeno le parole non la dimostrano senon co tanto obcura ambig
 uita : che non pare degna della elegancia di questo poeta Prima perche non seguita che benché nelle
 reuoluzioni del tempo tanto spacio occupin lenoci quanto e di : per questo dicendo io serassi dinoc
 te s'intenda io scripsi nel mezzo della mia eta : perche et nel principio et nel fine della eta humana so
 no lenoci chome nel mezzo et similmente e di. Il perche per la medesima ragione si potrebbe fare
 tale interpretatione per di chome per lanocce. Altri dicono che uolle pel mezzo del camino intende
 re che nel mezzo della detta principio al suo poema. Ma non e unamedesima opinione del termine
 della nostra eta : per che diuersi scriptori diuersamente sentono. Aristotele nel suo de republica





ISABELLA d'ARAGONA figliuola d'Alfonso Rè di Napoli, per bellezza di corpo, & d'animo degna di prospera fortuna, dopo le nozze infelici con G. O. GALEAZZO figliuolo di Galeazzo veciso da congiurati cadde in tanta calamità, che fù poi mentre visse effempio di mal auenturata Principessa. Imperoche con vano nome di Duchessa fù compagna delle miserie, & delle angustie, nelle quali sotto specie di tutela era tenuto il marito per iniquità del Zio, ne qui si fermò l'impero della sua trista sorte, peroche in vn tempo istesso vide priuarsi del Marito per forza di veleno, & il Padre spogliato del Regno dall'arme Francesi, & per cumulo de gli infortunij suoi si vide cader di mano ogni speranza, che il picciolo figliuol suo potesse hauer adito allo Stato paterno, poi che, oltra che quasi nel medesimo giorno che morì il Marito, fù usurpato il titolo con le integre di Duca, da Lodouico; dopo alcun tempo, il detto suo figliuolo herede della disauentura di lei, fù condotto in Francia doue in vita Monastica tolto finì la vita sua.

E cauto il ritratto d'Isabella da una medaglia di metallo.

Lodo.

L'ANNE'E SOLAIRE

PRISE depuis le Solstice
d'hyver de l'Année presente
1756. Jusqu'au Solstice d'hy-
ver de l'Année 1757. est de 365
Jours, 5. heures, 49. minutes
Estant prise depuis l'Equinoxe
du Printemps de l'année 1758.



E'PREUVE


POUR
UN ALMANACH,
ET TOUT
CE QUI PEUT CONVENIR
A L'ASTRONOMIE



Fleuron allégorique à l'Astronomie.

J. de la S. E. M.		Noms des S. J. du Mois.		Phases de la ☾	
Dim.	1	La Circconcilion	29	Nouvel-	
lundi	2	S. Basile Ev.	30	le Lune	
mardi	3	Ste Geneviève	1	intercalaire,	
mercr.	4	S. Rigobert	2	le 3, à 10 h	
jeudi	5	S. Simon St.	3	11 m. du m.	
vendr.	6	L'Épiphanie	4	dans le 2d.	
samedi	7	S. Theau	5	38 min. du	
l. Dim.	8	S. Lucien	6	Capricorne.	
lundi	9	S. Julien	7	Premier	
mardi	10	S. Paul Herm.	8	Quartier	
mercr.	11	S. Théodose	9	le 11 à 7 h.	
jeudi	12	S. Perjus Ev.	10	13 m. du m.	
vendr.	13	S. Hilaire Ev.	11	la lune dans	
samedi	14	S. Nom de J.	12	le 20 d. à 1 m.	
l. Dim.	15	S. Maur Abbé	13	du Belier	
lundi	16	S. Guillaume	14	Pleine	
mardi	17	S. Antoine	15	le 12 à 3 h.	
mercr.	18	Ch. S. P. à R.	16	19, à 5 h.	
jeudi	19	S. Sulpice	17	43 min. du	
vendr.	20	S. Sébastien	18	mat. la lune	
samedi	21	Ste Agnès	19	au 28 d. 13	
l. Dim.	22	S. Vincent	20	min. de l'E-	
lundi	23	S. Emérent.	21	crevette.	
mardi	24	S. Babylas	22	Dernier	
mercr.	25	Conv. S. paul	23	Quartier	
jeudi	26	Ste paule	24	le 25, à 10	
vendr.	27	S. Jean Chryf.	25	h. o. nua du	
samedi	28	B. Charlem.	26	soir, la lune	
l. Dim.	29	S. Fr. de Sales	27	dans le 5 d.	
lundi	30	Ste Bathilde	28	32 min. du	
mardi	31	S. Pierre Nol.	29	Scorpion.	

LIEU 1 104 40' 8" entre au 22, le
2 1204 50' 20, à 11 h. 12 m.
3 1 4 3 entre au matin.

										
Jours	LEV. du ☾		COW. de la ☾		LIEU de la ☾		LEVER de la ☾		COW. de la ☾	
	H.	M.	H.	M.	H.	M.	H.	M.	H.	M.
1	7	52	8	15	42	6	48	1	48	38
2	7	52	8	25	49	7	38	2	38	48
3	7	51	8	35	49	7	28	3	28	46
4	7	51	9	27	14	6	5	4	5	46
5	7	50	9	38	28	5	42	5	42	46
6	7	49	10	10	54	4	32	6	32	46
7	7	48	11	23	24	3	10	7	10	46
8	7	47	12	18	8	10	27	7	27	46
9	7	46	13	5	11	10	34	10	34	46
10	7	45	14	12	4	10	41	10	41	46
11	7	45	15	21	52	10	49	11	49	46
12	7	44	16	5	43	11	53	12	53	46
13	7	44	16	17	58	11	57	13	57	46
14	7	42	18	29	54	11	54	14	54	46
15	7	41	17	12	14	10	34	15	34	46
16	7	40	20	24	50	11	27	16	27	46
17	7	39	21	7	50	12	20	17	20	46
18	7	38	22	21	19	11	9	18	9	48
19	7	37	24	5	58	11	7	19	7	48
20	7	36	24	21	9	11	6	19	6	48
21	7	35	25	2	50	7	49	21	49	48
22	7	33	26	17	6	8	40	22	40	48
23	7	32	27	1	19	11	30	23	30	48
24	7	31	28	15	30	11	53	10	53	48
25	7	30	29	30	39	11	10	21	10	41
26	7	29	31	13	47	12	1	10	1	41
27	7	27	32	27	45	12	22	11	22	41
28	7	25	34	11	43	13	50	11	50	46
29	7	24	35	25	30	14	4	30	4	30
30	7	23	37	9	6	15	1	17	1	17
<hr/>										
1	8	15	8	11	4	12	27	6	12	33
10	24	16	55	9	30	15	32	17	55	

1 104 40' 8" entre au 22, le
2 1204 50' 20, à 11 h. 12 m.
3 1 4 3 entre au matin.

occur in French books, especially those by Nanteuil, proofs of several of which are shown in frames. Special mention, however, should be made of the Dutch atlases, here exemplified by one of Blaeuw's, the maps and charts in which were frequently made gay and resplendent by being tricked out with gold and bright colors. None of the professional copperplate illustrators of the seventeenth century has achieved a lasting artistic reputation, the great fame of such books as the editions of the classics issued by the Elzevier family in Holland being due to their handy size and clear type. On occasion, however, such an artist as Callot or Rembrandt made an odd plate for a book like Herckman's *Zee-vaert Lof* of 1634. In Paris a number of heavily magnificent plate books were issued before 1700, but shortly after that date there began to be issued from the Paris presses the sparkling series of picture books which many people believe to be the greatest glory of French illustration. For practical purposes the series may be considered to have begun with Audran's plates after the Regent for the *Daphnis and Chloë* of 1718. A very wonderful series of these books is included in the present exhibition, and it must suffice merely to refer to the following more important masterpieces: the "*Watteau à cent exemplaires*," probably the most beautiful set of prints ever made after any one painter; the "*Fermiers Généraux*" edition of the *Contes of La Fontaine* (1762); *Les Graces* of 1769; the *Choix de Chansons* of M. De Laborde of 1773, which some people have thought the most beautiful book of non-religious music ever made; *Les Baisers* of 1770, which in a certain way represents the acme of French endeavor; and, finally, the great series of plates by Freudeberg and Moreau which is known as the "*Monument of Costume*," and is probably, from an artistic point of view, the most important set of "fashion plates" ever made.



II. BAISER.

L'ÉTINCELLE.

DONNE MOI, ma belle Maîtresse,
 Donne moi, disois-je, un baiser,
 Doux, amoureux, plein de tendresse...
 Tu n'osas me le refuser :
 Mais que mon bonheur fut rapide !
 Ta bouche à peine, souviens-t-en,
 Eut effleuré ma bouche avide,
 Elle s'en détache à l'instant.

LES RENDEZ-VOUS POUR MÂRLY.

IL étoit tems que les Femmes se rappellaient l'usage auquel leurs jambes ont été destinées : elles commencent enfin à se douter qu'elles sont propres au moins à leur procurer l'agréable & le salutaire exercice de la promenade. Céphise & son amie partent en peutes robes pour Marly, où elles jouiront pleinement de tous les agrémens que leur offre le retour de la belle saison. L'idée leur est venue de les goûter d'avance : elles ont envoyé leur carrosse au pont tournant ; elles ont traversé sans peine le jardin des Thuilleries. C'eût été une entreprise téméraire pour beaucoup d'autres.

Ces deux meres ne l'ont point été à demi : elles n'ont point repoussé des leur naissance, les enfans qui leur doivent le jour. Il n'appartient qu'à de telles meres d'imaginer que la compagnie de petits Etres si intéressans, peut n'être point importune : ils sont du voyage. Elles ont pensé aussi que gêner & compuser ces machines délicates, en arrêter l'action, & s'opposer au jeu de leurs organes, c'étoit reprendre peu à peu la vie qu'on leur avoit donnée. Le petit Achille & la jolie Fanny, n'ont jamais été mis en moule ; la nature seule a pris soin de leur taille : ils sont bien faits & se portent bien.

Un esprit éclairé & un cœur sensible, ne sont point incompatibles avec le gout des ajustemens qui sont valeur les agrémens de la nature. Céphise & son amie ne dédaignent point ceux d'une toilette élégante. Le chapeau à la Henri IV, & la robe à la Polonoise, sont assez généralement l'uniforme de la campagne. Le Cavalier qui les accompagne, est également en Polonoise. On remarquera la singularité de son chapeau : sa forme est encore un vol fait à nos voisins.

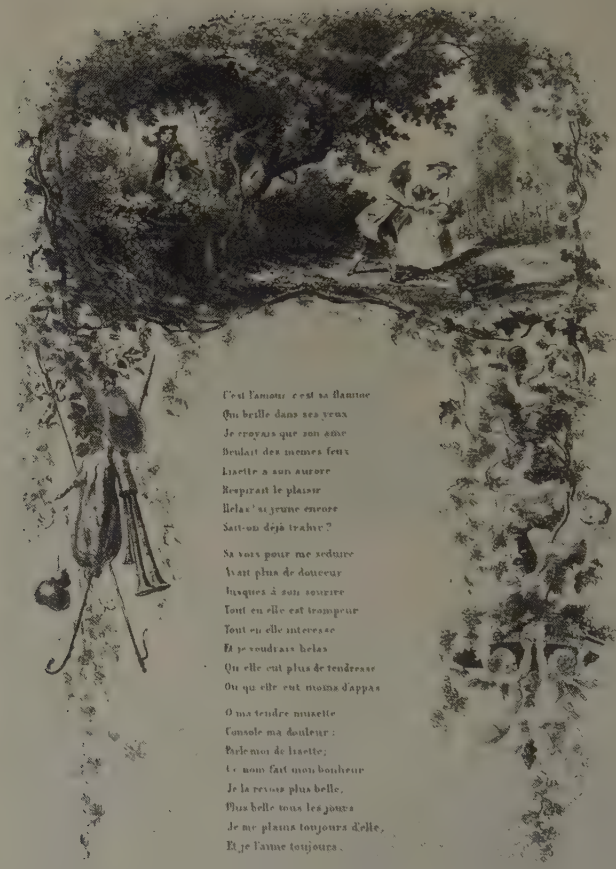
Les Chapeaux des François n'ont pas éprouvé moins de révolutions, que les autres parties de leur habillement. Tantôt riches & ornés, tantôt simples & unis, ils ont été ronds ou pointus, à larges bords ou de modestes calottes. On a ignoré longtems l'art si utile aujourd'hui, de se découvrir la tête avec grace ; on rejetait tout simplement le chapeau par derrière, & deux cordons le retenoient. On n'a pensé à en relever les bords, que dans le quinzième siècle : on en a roulé seulement une partie, & peu à peu on les a retroussés comme ils le sont maintenant. L'imagination des Chapeliers s'est exercée sur la largeur & la disposition des cornes des chapeaux : on s'est fixé, en attendant une nouvelle idée, à l'usage adopté par les Suisses, d'avoir la pointe antérieure très-petite & très-relevée, & les deux cornes de côté excellivement larges.





Le Monument de Costume

A. P. D. R.



C'est l'amour c'est sa flamme
 Qui brille dans ses yeux
 Je croyais que son âme
 Brûlait des mêmes feux
 Lisette a son aurore
 Respirait le plaisir
 Hélas ! si jeune encore
 Sait-on déjà trahir ?

Sa voix pour me séduire
 Avant plus de douceur
 Jusqu'à son sourire
 Tout en elle est trompeur
 Tout en elle intéresse
 Et je voudrais hélas
 Qu'elle eût plus de tendresse
 Ou qu'elle eût moins d'appas

O ma tendre mûxette
 Console ma douleur :
 Parle-moi de Lisette ;
 Le nom fait mon bonheur
 Je la reviens plus belle,
 Plus belle tous les jours
 Je me plains toujours d'elle,
 Et je l'aime toujours.



THE PEACOCK.

(*Pavo cristatus* Lin.—*Le Paon*, Buff.)

To describe the inimitable beauties of this elegant bird, in adequate terms would be a task of no

U

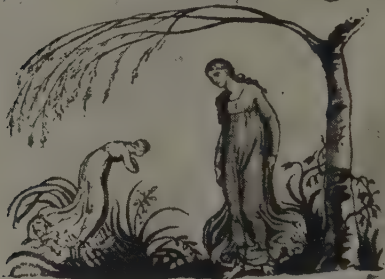
Why did the mistle of the rules of Har, utter a sigh.

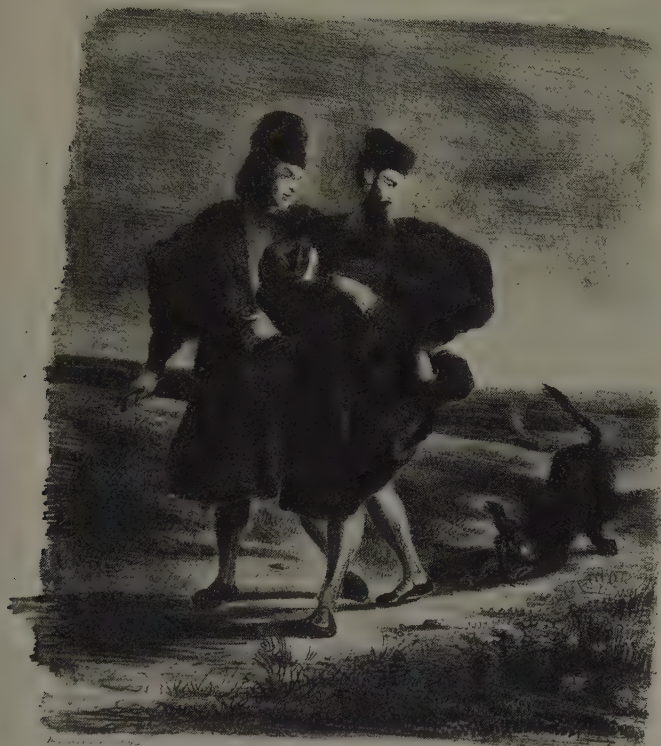
She weeps by mould in tears, then sat down in her silver shrine.

Thel answered, O thou little virgin of the peaceful valley,
Caring to nurse that cannot crave, the violets, the verities:
Thy hands, which nourish the innocent lamb, he stains the milky garments,
He cups the flowers, while thou sittest, standing in his face,
Wiping his mild and meek mouth from all contagious taints.
Thy robe doth purify the golden honey, thy perfume,
Which thou dost scatter on every little blade of grass that springs
Beside the milked cow, & tames the fire-breathing steed.
But Thel is like a faint cloud kindled at the rising sun:
I cannot open my pearls divine, and who shall find my place.

Queen of the valley, the Lilly answered, look the tender cloud,
And it shall tell thee what it clatters in the morning sky,
And how it softens its bright colour, then the humid air,
Descend little virgin, & hover before the eyes of Thel.

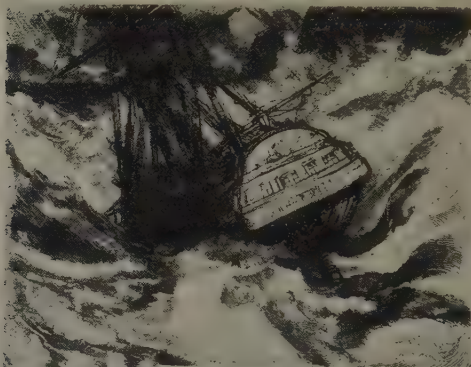
The Cloud descended, and the Lilly heaved her modest head:
And went to mind her numerous charge, among the verdant grass.





Faust. Illustration. 1828. Paris. The Metropolitan Museum of Art.

des frégates, des coupeurs d'eau, et d'une multitude d'oiseaux de marine, qui, malgré l'obscurité de l'atmosphère, venaient de tous les points de l'horizon, chercher des retraites dans l'île.



Vers les neuf heures du matin, on entendit du côté de la mer des bruits épouvantables, comme si des torrents d'eau, mêlés à des tonnerres, eussent roulé du haut des montagnes. Tout le monde s'écria : « Voilà l'ouragan ! » et dans l'instant, un tourbillon affreux de vent enleva la

The French plate books of the end of the century are best represented by Didot's 1795 edition of *La Fontaine*, which was illustrated by Fragonard, and the *Nouvelle Héloïse* of 1808, made memorable by the plates designed by Prudhon. In looking at these books especial attention should be paid to the work of the illustrators, Moreau le jeune and Fragonard, who, with the Englishman Blake, are the best illustrators of the eighteenth century.

The outstanding English plate book of the eighteenth century is the celebrated Pine's *Horace* of 1733-37 which, like the Parisian *Temple de Gnide* of thirty-nine years later, was printed entirely from engraved plates, text as well as vignettes. Pine also did a *Virgil* in 1755, which preceded by only two years the first of that series of books by Baskerville which was so profoundly to affect subsequent fashions in printing.

Especially in England, although remarkable specimens were also produced in France, there grew up during the later years of the eighteenth century a fashion for books illustrated in color, most of which were produced by the use of aquatint plates which were colored by hand after they were printed. Among the more notable of these books, of which many were large in size, are Rowlandson and Pugin's *Microcosm of London* of 1808, Nattes's *Versailles* of 1809, and David Cox's *Landscape Painting* of 1814. The tradition of the colored plate book lingered on in many of the sporting books until after the middle of the century, Leech's illustrations for *Handley Cross* (1854) being typical of them at their best.

The most beautiful colored books, however, which had appeared since people stopped making illuminated manuscripts, were those produced by William Blake, the visionary poet, painter, and engraver. These were printed from copperplates etched in relief and subsequently colored by

hand. The exhibition contains a very fine group of these, among which may be mentioned the Songs of Innocence and Experience of 1789 and 1794, the America of 1793, and the Jerusalem of 1804.

In England books with uncolored engraved illustrations did not achieve artistic importance until about 1800, important single examples being Blake's *Night Thoughts* of 1797, Dibdin's *Bibliographical Decameron* (1817), and the Rogers's *Poems* of 1834 with plates by Finden after J.M.W. Turner. The Dibdin, which was printed by Bulmer, is one of the most ambitious pieces of printing undertaken in England prior to quite recent times.

Attention must be called in passing to the books made by the following printers: Baskerville of Birmingham (1706-75), the two Didots of Paris (1730-1853), Bodoni of Parma (1740-1813), Ibarra of Madrid (1725-85), and Bulmer of London (1746-1830), who, working just at the time when the discoveries at Herculaneum and Pompeii were causing the pervasion of the "Empire" styles in decoration and architecture, did more than any other men to tighten up the rather loose printing design and practice which had generally prevailed since the beginning of the seventeenth century, and to bring about that interest in fine printing which has grown so steadily since their time.

The book with engraved illustrations held its own in England and France until well after 1800, but just about that date two things happened which eventually were to drive plate engraving from its then accepted position as the normal method of making book illustrations. One of these was the English exploitation of wood engraving and the other was the French use of lithography.

The first engraving of illustrations upon wood in modern times (as distinct from the Renaissance cutting with knives) may be said with sufficient accuracy to have be-



Ah! sans l'heureux secours des mille démentis !
 Contre tous les Jonnés de tous côtés partis,
 Une heure de soupçon, de doute ou de silence
 Eût centuplé du mal l'horrible violence.

THE PROLOGUE OF THE TALE OF THE MANNE OF LAWTE. ❖ ❖



HARMY CONDICION OF POVERTE.

With thurast, with coold, with hunger so coundid:

To asken help thee shameth in thyv herte:
If thou noon aile, so soore artow ywoundid.
That veray nede unwrappeth al thy wounde hid:

Maugree thyv heed, thou most for indigence
Or teile, or begge, or borwe thy despence!

Thow blamest Cryst, and seiast ful bitterly,
He mysdeparteth richesse temporal:
Thy neighebores thou wytest synfuller,
And seiast thou hast to lye, and he hath al.
Parfay, seiastow, somtyme he rekene shal,
Whan that his tawl shal brennen in the gleede,
For he noight helpeth needfuller in hir neede.

Herline what is the sentence of the wise:
Bet is to dyen than have indigence:
Thyselve neighebor wol thee despise:
If thou be povre, farwel thy reverence!
Yet of the wise man take this sentence:
Alle the daves of povre men been wikke;
Be war therfore, or thou come to that prikke!

If thou be povre, thy brother hateth thee,
And alle thy freendes fien from thee, alas!
O riche marchaunts, ful of welc been yet,
O noble, o prudent folk, as in this cas!
Yours bagges been nat filld with ambes as,
But with oys cynk, that renneth for youre
chaunce:
At Christemasse myric may ye daunce!

Ye aschen lond and see for yowre wynnynge:
40 wise folk ye known al the taat
Of regnes: ye been fadres of tidynge

gun with the publication of Croxall's Aesop at London in 1722. The method was little used until the end of the eighteenth century, when it was taken up, or reinvented, by Thomas Bewick, the first volume of whose masterpiece, *The History of British Birds*, appeared in 1797. It was promptly followed by a series of books in which the possibilities of the process were elaborated. Among the more important of these were Rogers's *Pleasures of Memory*, with illustrations designed by Stothard and engraved by Clennell (1810), Thornton's *Virgil*, with wood engravings by Blake (1821), and Savage's *Hints on Decorative Printing* (1822-23), which contains very elaborate color prints from wood blocks. After them came a period of comparatively dull illustration, which was in part offset by Whittingham's brilliant experiments in typography. The next important English picture book was the Moxon Tennyson of 1857 with cuts by Rossetti and the other Pre-Raphaelite painters. It was shortly followed by the flood of illustrated books which have become well known to collectors as "the Books of the Sixties," among which may particularly be mentioned Millais's *Parables of Our Lord* (1864), Keene's *Mrs. Caudle's Curtain Lectures* (1866), the *Arabian Nights* of 1865, with pictures by Boyd Houghton and others. The period of these books lasted until about 1880, but the tradition was carried on to the end of the century in the pages of *Punch*, the well-known weekly journal, which, founded in 1841, contained for several generations the best illustrations of its time in England. The most charming work of the period immediately following 1880 is to be found in the children's books illustrated by Randolph Caldecott, Kate Greenaway, and Walter Crane, much of whose work was printed in color from blocks engraved by Edmund Evans. Shortly after 1890 William Morris started his Kelmscott Press, and Ricketts and

HERO AND LEANDER. BY
CHRISTOPHER MARLOWE
AND
GEORGE CHAPMAN



Hero's description and her love's;
The fane of Venus where he moves
His worthy love-suit, and attains;
Whose bliss the wrath of Fates restrains
For Cupid's grace to Mercury:
Which tale the author doth imply.

PRINTED BOOKS

Shannon their Vale Press. Morris's masterpiece was the Kelmscott Chaucer of 1896.

In France the copperplate remained in possession of the field of illustration somewhat longer than in England. Lithography was introduced into France in 1802, but did not "take" until after 1820. During the 1820's Baron Taylor started his remarkable series of *Voyages Pittoresques et Romantiques*, which were illustrated with lithographs by many of the best draughtsmen of the time, such as Isabey and Bonington. The volumes devoted to Normandy are the most famous of all these books with lithographic illustrations, with the single exception of the *Faust* of 1828 which contained eighteen prints by Delacroix. The most important lithographic work of the period, however, appeared in the two magazines published by Philipon, the *Caricature* and the *Charivari*, to which Daumier and Gavarni contributed many of their masterpieces.

The Bewickian wood engraving was introduced into France in 1817 as a means of making typographic ornaments, but no important books illustrated with cuts made their appearance until 1835, when Gigoux's *Gil Blas* was published. This book, which contained 580 cuts, was the first continental book to be lavishly illustrated with woodcuts since the sixteenth century, and had an immediate and very great success. Other ventures of the same kind were promptly undertaken, with the result that by 1840 there was a flood of picture books illustrated in this new manner. The most ambitious of these from the point of view of typography are undoubtedly Curmer's *Paul et Virginie* of 1838, with cuts by many draughtsmen and engravers, and the remarkable *Journal de l'Expédition des Portes de Fer* edited by Charles Nodier, with cuts by Raffet, which was issued by the *Imprimerie Royale* in 1844. The best illustrations of the time are to be found,

however, in much less pretentious books, many of the best of which are typographically insignificant. Among these may be mentioned *Les Français peints par eux-mêmes* of 1840-42, with cuts by Daumier, Gavarni, Meissonnier, Charlet, and Daubigny; *Némésis Médicale*, illustrated by Daumier alone; and such mere chap-books as the little "Physiologies," illustrated by Daumier and Gavarni. *Muséum Parisien* should also be mentioned, as it contains fine illustrations by many of the more popular illustrators and caricaturists. The last important book of this period was Meissonnier's *Contes Rémois* of 1858, while its last important woodcuts were those by Daumier in *Le Monde Illustré* during the 1860's.

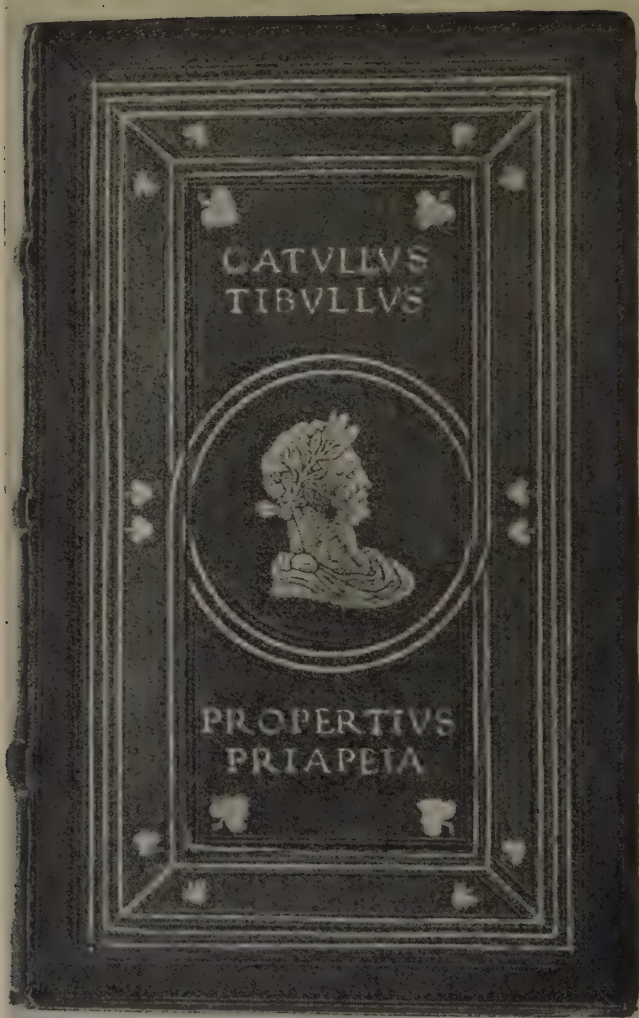
Photomechanical process of a sort made its first appearance in the French magazines about 1870, but no serious attempts to produce a picture book by its means were made until 1881, in which year was published Havard's *La Hollande à vol d'oiseau*, illustrated by Lalanne, which was followed the next year by an edition of Pablo de Segovie, with drawings by Vierge. During the 1890's, under the leadership of the engraver and etcher, Auguste Lepère, there sprang up an interest in woodcut books, typical examples of which are Huysman's *La Bièvre* and Richépin's *Paysages et Coins de Rues*, both illustrated by Lepère himself.

German and Italian book illustration seem to have been relatively unimportant since the end of the sixteenth century, the only picture books which have achieved reputation in other lands being several of those issued in the middle of the last century with pictures by the German artists, Menzel, Richter, and the great humorist, Wilhelm Busch.

BINDINGS



42. *Stamped pigskin binding on Cardinal Turrecremata's
Meditations. Mainz, Neumeister, 1479.
Lent by the Pierpont Morgan Library.*



43. *Inlaid Aldine binding on Catullus, Tibullus, and Propertius.*
Venice, Aldus, 1517.
Lent by Mortimer L. Schiff.

Bindings



THE methods of binding and decorating the covers of books have always been based upon the uses to which books were put and the various manners of storing and handling them. It is because of this that the mediaeval binding is so very different from the modern binding. The most magnificent mediaeval covers are made of gold and silver, with repoussé plaques, enamels, ivory carvings, and even jewels set or inlaid in them, and it is impossible to conceive how they could have been used until it is realized that they were rarely or never moved from the lecterns they occupied in the churches for which they were made, and that they were never touched or handled except in the most reverent way. As the art of sewing the sheets and of attaching the covers to them was never reduced to a skilful practice until well on in the sixteenth century, books could not be stood on end as they are now but were laid flat on shelves or lecterns. Moreover, as vellum pages cockle and the early printers were addicted to too heavy impression, mediaeval (and some later) covers had a tendency to flare open at the fore edges. These things resulted in several peculiarities which need to be mentioned. In the first place, it meant that books had to be provided with ties or clasps, and that books provided with those things were uncomfortable neighbors to one another. Books which were subject to hard usage were provided with metal bosses and metal corner-pieces to keep their sides from rubbing on the shelves, and as books armored in this fashion did not stack well, they lay one by one on their sides. Books not so protected could be kept in piles, but because of their tendency to gape it was neces-

sary that their fore edges should be placed toward the edge of the shelf, as otherwise the upper books in a pile would slide off on to the floor. It is this which explains why books bound before the middle of the sixteenth century almost invariably have quite plain or totally undecorated backs, without names or titles on them. These were placed upon the front covers and upon the fore edges, the parts of the book which were seen by one standing in front of the shelf. It also explains why it was that while the backs were often severely plain the covers and fore edges were frequently elaborately decorated.

At all times during and since the Middle Ages books have been covered with textiles and with vellum and the skins of animals common in the places where the books were bound. The most typical bindings that have come down to us from the period prior to 1501 are of white pig-skin stretched over wooden boards, although there are many in vellum and calf. Several bindings of this early type are shown, among them one still retaining its original iron chain and hasp with which, as a protection against thieving, it was fastened to its lectern. These early bindings were decorated by simple stamps, each of which contained a complete design, impressed upon their sides at intervals. The stamps gradually developed into plaques engraved in cameo so that when impressed they left decorative borders, pictures, and portraits embossed in relief upon the book covers. Very few of them are signed, but the exhibition contains one signed by Johann Richenbach, chaplain at Geislingen about 1470. This continued to be the typical northern binding in Germany until quite late, and in France and England until the second quarter of the sixteenth century.

The early printers, with the possible exception of Aldus, seem to have issued their books in sheets, which were

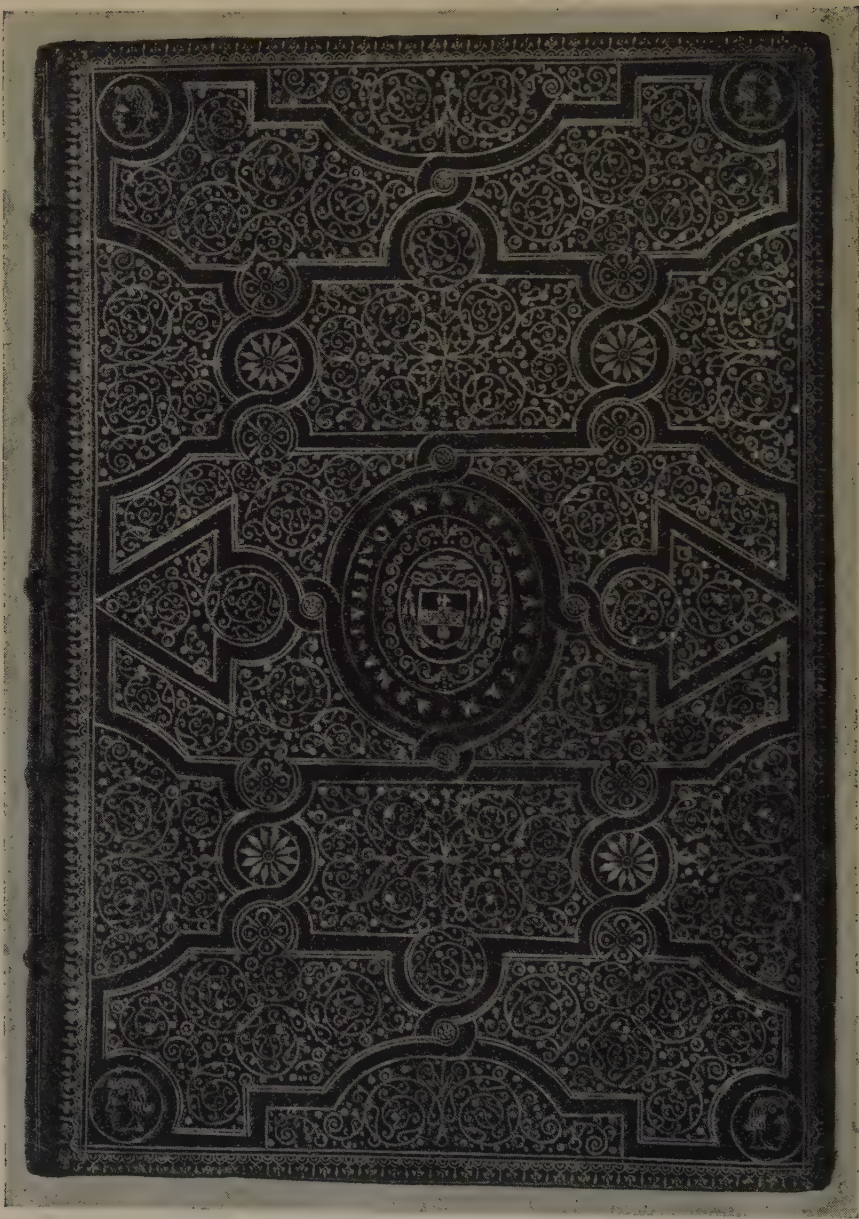




45. Binding made for Jean Grolier, on Annii Viterbiensis. Rome, 1498.
Lent by the Pierpont Morgan Library.



46. *Fanfare binding, by Ève, on Estienne's Greek Testament. Paris, 1550.
Lent by the Pierpont Morgan Library.*



47. *Inlaid binding with pointillé design, with arms of Cardinal Mazarin, on Dance of Death, Lyons, 1547. French, xvii century. Lent by Mortimer L. Schiff.*

BINDINGS

bound either by the booksellers and stationers or for the purchasers, the only early decorated publisher's paper wrappers known being a very small number of Italian ones, of which an example, on a book printed at Rome in 1528, is here shown.

The real history of binding begins with the introduction of morocco and gold tooling at the end of the fifteenth century in Venice and Florence. The goatskins came from the Levant (the name still used for certain varieties of hides), where they had long been in use. Gold tooling is said to have been used in Syria at least as early as the thirteenth century, and both this and morocco were first made familiar in Europe through the Italian trade with the East. The earliest European bindings in morocco and with gilt decoration so commonly occur upon books printed by Aldus, the great Venetian printer of the years on either side of 1500, that many of them are supposed to have been made for him or under his supervision, and the Venetian covers of his time are usually called Aldine bindings. As the skins used and the art of gilding came from the East, it is logical that the early Italian designs upon bindings should also be based upon Mahometan precedents. Two elaborately gilt Venetian bindings of the sixteenth century are shown which are very closely copied from contemporary Persian covers with sunk panels. The earliest of all were tooled in blind with plain fillets and frequently with rope or interlaced designs in simple dignified patterns. Later came the use of gold and a more elaborate working of the surface, cameo designs not infrequently being impressed in the centers of the covers. There are a number of examples of these types of work in the exhibition, noteworthy among them being a blind-tooled copy of the *Hypnerotomachia Poliphili*, of 1499, the great masterpiece of Aldus, and a copy of his *Catullus* of 1517 in a red binding, re-

markable not only because of its stamped cameo head in gilt but because it is a very early example of inlaid work, the center panel being of dark green leather. The early Florentine bindings differ characteristically from the Venetian ones, but the difference can only be appreciated by comparison, no successful attempt to describe it in words having been made. It is difficult to overstate the historic importance of these early Italian bindings, as out of them came the Grolieresque and Lyonnese styles, in which were first developed what have proved to be the great designs which, although modified in the course of time, have dominated much of subsequent binding.

One of the great patrons of Aldus was the famous collector, Jean Grolier, who, born at Lyons in 1479, became treasurer of the Duchy of Milan in 1510, and later, moving back to France, became Treasurer General of that country in 1547. He died in 1565. He was the first and remains traditionally the greatest of all patrons of the binder's art, the earliest very magnificent leather bindings having been made for him. He had two kinds of bindings. Those made for him were bound in very smooth calf or morocco, varying in color from reddish brown to olive green, on paste-board covers, and usually bearing in addition to the title his famous "Io. Grolierii et Amicorum" stamped upon the front cover. Upon the back cover he had stamped one or another of his several mottoes, the best known being the worldly adaptation from Psalm CXLII, "Portio mea Domine sit in terra viventium" (Let my portion, O Lord, be in the land of the living). The first gold-tooled bindings made for an individual as distinct from those made for a publisher or stationer appear to have been made for him. Grolier's other bindings, in which he wrote his name, seem to have been either trade bindings or those made for presentation to him, not a few of them being in the so-



48. *Mosaic binding by Le Monnier, on Imitation of Christ.*
French, xviii century.
Lent by Mortimer L. Schiff.



49. Inlaid binding in the "dentelle" style by Louis Donceur, for Madame de Pompadour, on the President Hénault's *Abrégé de l'Histoire de France*. Paris, 1752.
Lent by the Pierpont Morgan Library.

called Lyonnese style, which came into vogue in the second third of the sixteenth century. A group of bindings made for Grolier is shown, together with a number in Grolieresque patterns.

The Grolier bindings have always been regarded as the most beautiful that have ever been made, but it may be that later generations will have other opinions. Their typical decoration is largely composed of strap-bands and fleurons, tooled in gold or in blind, but many of them had their fillets painted in colors, tricked out with gold and silver leaf. The somewhat later Lyonnese bindings are remarkable for their use of the book roll motif and their frequently rather garish use of painted color.

Slightly later variants of these early Italian and Grolieresque bindings may be seen in the covers associated with the names of the Italian collectors, Maioli and Canevarius. Many of the books of Canevarius were embellished by having oval plaques impressed on their sides, the cameo thus made being partly gilt and colored. One of the Maioli bindings shown has a design partly in inlaid leathers. The earliest elaborate inlaid (or mosaic) bindings in the exhibition occur on copies of two books by Aenea Vico bound in Venice shortly after 1550.

After Grolier moved back from Italy to France, he seems to have had his bindings made for him by Frenchmen as well as by Italians, but it is difficult if not impossible to tell exactly whether any of them is of Italian or French workmanship. After 1500 France was filled with Italians, who worked at all the arts and crafts, and there were many Frenchmen who had spent time in Italy absorbing Italian ideas. It is to be remarked that in 1529, the presumable year of Grolier's return from Italy, Geoffroy Tory, the great Parisian printer and designer, who had spent much time in Italy, published his famous

Champfleury, which was the trumpet blast for the modernization of French spelling, printing, and binding. One of his bindings is here shown, and is important because Tory seems to have been the first designer of book covers who had a personal and easily recognizable style. This volume is decorated with a stock design impressed from a single metal block which was used on many books, just as is done with our contemporary trade jackets.

From this time on the history of fine binding is very largely a matter of French practice, because England is almost the sole country except France which seems to have paid particular attention to the covers of its books.

The French binders at an early date formed a special trade, being among those mentioned in the charter of the Parisian Guild of St. John Lateran of 1401, in which were gathered together all the various book and stationer's trades of the time. The binders and gilders remained in this guild until 1686, when a royal edict gave them a separate existence which lasted until the French Revolutionary edict of 1791 abolished the guilds. The continuing excellence of the French bindings through the centuries is doubtless due in no small measure to the influence of this organization.

After Tory, the first important French binder was Etienne Roffet, who in addition to being a printer also bound books for King François I. Two of his bindings are here shown. The finest bindings of the succeeding period are those made for Henri II and his mistress, Diane de Poitiers, which are characterized by the interlaced monogram of H and D, and are usually executed in designs which have close stylistic analogies to those utilized by the famous contemporary architect, Philibert de Lorme. Under Charles IX, who was crowned in 1560, there came in a new style, which gradually supplanted the formal architectonic de-

sign inherited from the Italian and Grolieresque tradition. This new style is known as the "semis," from the fact that its principal element is a device or monogram repeated at small and regular intervals all over the cover.

In 1574 Henri III came to the throne, and three years later a sumptuary edict which had a great influence upon subsequent French binding came into force. This confined the use of gilding upon books, except those of royal and ecclesiastical personages, to a simple gold fillet with a mark in the middle no larger than a franc, and is responsible for the exterior plainness of much subsequent French binding, which typically is decorated only by a coat of arms.

The great binders of this period were the two Èves, both of whom were binders to the King. The most remarkable covers of this time which are shown in the exhibition were executed for Marguerite de Valois (the Queen of Henri IV), for de Thou, and for Moreau, many of which are attributed to the Èves. They are especially noteworthy for the high development given in them to what has accidentally come to be known as the "fanfare" style, in which the covers were closely worked over with small tools, which in combination produced branches, spirals, and other motifs. This use of small tools ("petits fers") enabled the binder to an extraordinary extent to do away with the stamps containing complete designs, which up to this time had been his means of making small ornaments, and for the first time gave him complete liberty in designing his cover. It was as important a change for binding as the substitution of the alphabet for ideographs had been for writing.

The French binders finally freed themselves from the hitherto dominant Italianate tradition in the beginning of the seventeenth century only, when in the *pointillé* bindings associated with the name of "Le Gascon," they, ac-

according to some authorities, found their finest and most original expression. These *pointillé* bindings are marked by the development of designs carried out in fine dots. The style remained in fashion for a long time until it was supplanted in the eighteenth century by that of the *dentelle* or lace patterns, which reached their highest development under the hands of the members of the families of Padeloup and Derome, probably the two most famous names in the history of French binding.

Clovis Ève was succeeded as royal binder by Macé Ruet, who, according to an old authority, invented marbled paper, and he in turn by Claude le Mire and Luc Antoine Boyet. The latter not only made many of the finest bindings of Louis XIV's time, but brought to its perfection the "Jansenist" binding, in which a severely plain exterior (often in black leather) was accompanied by a richly tooled doublure, as the inside of the cover is called. Several examples by Boyet are here shown.

After Boyet came as binder to the King, Antoine Michel Padeloup ("Padeloup le jeune"), whose family for two generations before him and another two after him were prominent binders. The *dentelle* pattern is said to have been first used by Boyet on his doublures, but it was taken up and used on the exteriors of books by Padeloup le jeune. A most remarkable binder of the first half of the eighteenth century is Le Monnier, who executed a number of quite extraordinary "mosaic" bindings in elaborate designs of inlaid leathers of various colors. A number of examples of his work are here shown, particularly fine ones being the cover to an Imitation of Christ printed in 1690 and that on a Daphnis and Chloë of 1718, and it may be doubted whether any much more remarkable specimens of the binder's art can be seen.

Some of the Padeloup tools seem to have come into the

possession of Derome le jeune (1731-c.1788), the most famous binder of the end of the Ancien Régime. He is said to have been "the only binder of his time who achieved the invention of an individual style, which he did in his 'dentelles à l'oiseau.' " Many fine examples by Padeloup, Derome, and Dubuisson are here shown, among which are several made for Marie Antoinette and the Marquise de Pompadour. After Padeloup's death his business was carried on by Bradel the elder, who lasted into the nineteenth century.

In the second half of the eighteenth century there arose a fashion for covering devotional books and almanacs with talc over miniature paintings and colored tinsels, and with strips of needlework. These tiny bibelots are exceedingly gay and full of color, and many of them are charming.

The roll of French binders of the last hundred years is long and distinguished, and contains such well-known names as Thouvenin, Bozerian, Purgold, Bauzonnet, Trautz, Cuzin, and Lortic. Of them all Trautz was probably the most astounding craftsman, his gilding and inlaying reaching an unequalled perfection. Several of Trautz's famous inlaid "mosaics," probably the most highly valued of all modern bindings, are shown in the exhibition.

Binding in England as in other northern countries was practically confined to the home-grown skins and blind stamping until the middle of the sixteenth century, when gold tooling made its appearance upon some of the books bound by Thomas Berthelet, who imitated Italian and especially Venetian styles. During the second half of the sixteenth century the presence of many foreign binders in England explains the great influence of the contemporary Lyonnese styles in the bindings of that time. Among the most noteworthy patrons of this period was Thomas Wotton (the father of Sir Henry Wotton), who is known as the

English Grolier. Several books bound for him are here shown. Some of the more important Elizabethan bindings are attributed to John Day, the well-known printer who bound for Queen Elizabeth. One of these is included in the exhibition. A number of bindings were done in the contemporary French "fanfare" style. But there are not many fine sixteenth-century English bindings because there were very few good private libraries.

Under King Charles I English binding shows clearly the influence of the Parisian styles. Probably the most famous bindings of this period are those made by the amateurs who worked at Little Gidding.

Promptly after the Restoration, in July, 1660, Samuel Mearne was made binder to King Charles II, who had undoubtedly caught some of the French interest in binding during his long residence abroad. His work is frequently in the "cottage" style, so called because the tops and bottoms of the panels on the sides resembled the gables of cottages. While this style had its origin in France in the second half of the seventeenth century, it became peculiarly English and for many years remained in popular use on Bibles and prayer books. The exhibition contains several fine royal bindings by Mearne.

Binding in England during the time between Mearne and Roger Payne, who began business about 1770, was very poor. With Payne, however, it took on new life, and he turned out many books which may be compared to the work of his contemporaries in France. His most eminent English contemporary was Edwards of Halifax, who specialized in painted fore edges and transparent vellum covers through which could be seen the paintings done on the under side of the skin. Many of these were done in what is known as the "Etruscan" style.

During the nineteenth century there were many very

competent English trade binders. Of all the modern English binders Cobden Sanderson, who died this last year, is held by many to have produced the most noteworthy work.

Textile bindings, such, for example, as the lovely little fifteenth-century one made for Lucrezia de Medicis, the mother of Lorenzo the Magnificent of Florence, were popular in the Renaissance, but because of their fragility, comparatively few early ones have survived. After the Renaissance they do not appear to have been very extensively used in France, but in England they retained their vogue into the eighteenth century, many books being sumptuously covered with satin and velvet in various colors, and often embellished with delightful needlework in many colored silks and gold and silver thread. Two cases of these bindings, of various provenances, are shown, and are among the gayest in the exhibition. In one of the cases may also be seen a few silver and enamel bindings.

In England the publishers, who, unless also stationers, had always issued their books in paper boards, began in 1823, under the leadership of Pickering, to put forth their wares in cloth covers. This fashion gradually swept the trade, and for almost a hundred years it was unusual for a book to be issued except in cloth. Some of these cloth jackets have been elaborately decorated but in general they were severely plain. In France the publishers, while once in a while issuing books, especially "gift books," in highly decorated cloth covers, have during the last century come to accept printed paper jackets as the proper covering in which to issue their volumes. Most of these are quite plain, differing but little from the title pages, but on occasion they have been decorated with special designs.

Collectors rightly attaching great importance to bindings made for certain people, this note, short as it is, would be incomplete without a list of some of the patrons of the

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art whose books are here shown. Among these patrons are Lucrezia de Medicis (the mother of Lorenzo the Magnificent), Grolier, Canevarius, Maioli, Mansfeld, François I, Henri II, Diane de Poitiers, Marguerite de Valois, J. A. de Thou, Jean de Witt, the "Grand" Dauphin, Louis XV, the Marquis de Nelle, Madame de Pompadour, Marie Antoinette, Thomas Wotton, Queen Elizabeth, the Earl of Leicester, Charles I, and Charles II.



50. Rogers. *The Pleasures of Memory*, illustrated by Stotbard.
London, Bensley, 1810.
The Metropolitan Museum of Art.

The Book

A LIST OF IMPORTANT DATES



The following list may be found of interest in spite of the fact that its accuracy cannot in all respects be vouched for.

- First dated woodcut: The "Brussels Virgin," of 1418.
- First dated engravings: The "Berlin Passion," of 1446.
- First dated etching: Urs Graf's Girl Bathing her Feet, of 1513.
- First dated mezzotint: Ludwig von Siegen's portrait of the Landgravine Amelia Elizabeth, of 1643.
- First lithograph: made by Alois Senefelder, at Munich, in 1797.
- First dated printing from movable type: Papal Indulgence, of November 12, 1454 (probably printed at Mainz).
- First dated book printed from movable type: Psalter, Mainz, Fust & Schoeffer, 1457.
- First dated book with woodcut illustrations: Boner's Edelstein, Bamberg, Pfister, 1461.
- First dated book with engraved illustrations: Bettini's Monte Sancto di Dio, Florence, Laurentii, 1477.
- First dated book with woodcuts by a known artist: Breydenbach's Peregrinations, Mainz, 1486, illustrated by Erhard Reuwich.
- First dated book with illustrations printed in color: Sacrobosco's Sphaera Mundi, Venice, Ratdolt, 1485.
- First dated book with engravings by a known artist: Ptolemy's Cosmographia, Rome, Buckinck, 1478, with plates by Conrad Sweynheim.
- First dated book with engraved maps: Ptolemy's Cosmographia, Rome, Buckinck, 1478, with plates by Conrad Sweynheim.

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- First book printed in Roman type: probably Durandus's *Rationale*, Strassburg, (Rusch, about 1464).
- First book printed in Italic type: Virgil, Venice, Aldus, 1501.
- First use of Greek type: in Lactantius, Subiaco, Sweynheim & Pannartz, 1465.
- First book printed in Greek type: Laskaris's Greek Grammar, Milan, Paravisinus, 1476.
- First music printed from type: in Higden's *Polychronicon*, Westminster, DeWorde, 1495.
- First book with names of printers: Psalter, Mainz, Fust & Schoeffer, 1457.
- First title page: in a Papal Bull, Mainz, Fust & Schoeffer, about 1463.
- First dated title page: in Rolewink's *Sermo. . . in festo praesentationis beatae virginis*, Cologne, ther Hoernen, 1470.
- First title page giving name of author, title, place, printer or publisher, and date: Regiomontanus's *Calendar*, Venice, Ratdolt, Löslein & Maler, 1476.
- First decorated title page: Regiomontanus's *Calendar*, Venice, Ratdolt, Löslein & Maler, 1476.
- First signature marks: in Johann Nider's *Expositio Decalogi*, Koelhoff, Cologne, 1472.
- First numbered sheets: in Rolewink's *Sermo. . . in festo praesentationis beatae virginis*, Cologne, ther Hoernen, 1470.
- First book with folding plates: Breydenbach's *Peregrinations*, Mainz, 1486.
- First engraved title page: in *Purifica della conscientia et del modo da confessar*, Florence, 1512.
- First engraved title vignette: in Berrutus's *Dialogus*, Rome, 1517, (plate by Marc Antonio).
- First use of headlines: by ther Hoernen at Cologne, in 1470.

*Of this handbook
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